

# TRANKADA

The Joint Locking Techniques  
& Tapi-Tapi of Modern Arnis



Prof. Dan Anderson  
Senior Master

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*The Ties That Bind*

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Of Modern Arnis - Filipino Stick Fighting

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## *The Ties That Bind*

### The Joint Locking Techniques & Tapi-Tapi Of Modern Arnis - Filipino Stick Fighting

Senior Master Dan Anderson  
6th Degree Black Belt  
Student Of Grand Master Remy Presas

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**Photography:** Justin Mangum, Kevin Warden

**Featuring:** Dan Anderson, Tom Corsin, Justin Spence, Allen DeVall

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### **Warning**

This book is presented only as a means of preserving a unique aspect of the heritage of Modern Arnis. The author does not make any representation, warranty or guarantee that the techniques described or illustrated in this book will be safe or effective in any self-defense situation or otherwise. You may be injured if you apply or train the techniques illustrated in this book. To minimize the risk of training injury, nothing described or illustrated in this book should be undertaken without personal, expert instruction. In addition, it is essential that you consult a physician regarding whether or not to attempt anything described in this book. Specific self-defense responses illustrated in this book may not be justified in any particular situation in view of all the circumstances or under the applicable federal, state or local law.

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**Alexandria , my daughter** - There's a funny story here. While I was snowed in for about 4 days during the Christmas season, she was the one I tried out different applications of locks on. I'd yell towards her room, "Alex! Pain!" She would actually come and let me try out this or that application of a lock and then trot back up to her room and her book. Many thanks, Al.

**Amanda, my daughter** - She came to my call of "Pain" as well. One heck of a trouper for a 7 year old.

**Marie** - for being a wonderful wife and for not getting after me when I used the kids for tryouts during the snow storm.

**Allan DeVall** - forgotten photo partner from my last book. I totally forgot to list "Big Al" in my last book, Mano y Mano, as one of my photo partners. He is one of my Black Belts in Karate and going to be one in Modern Arnis 80 as well. Many apologies for leaving you out of the credits in the last one and still being a photo partner in this one.

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## Introduction

How to set this book apart from all other books on joint locking was the sticker this time. There are already a number of books on joint locking and although there are none on Modern Arnis joint locks, there are only so many ways you can manipulate a joint and cause pain. So, what was going to be different about this book? After going over the ones in my collection, I noticed that the photos were all taken from pretty much the same viewpoint - the *empty* hand. Not many of the books I have seen or own have much to do with locking with an implement, such as a stick. I have included the cane locking techniques as well as the tapi-tapi locks and binds.

I have noticed that beginners have trouble with joint locks. In a number of the illustrations, I first do the action solo so that the beginner can see the general action before actually taking hold of someone. I do this in my school and it works quite well.

One thing I do want to mention is that this book is *incomplete*. Remy Presas had numerous variations of the same locking techniques and to attempt to list *every* variation of *every* lock he taught would be impossible. I can sit here and think of 5 different types of center lock right off the bat and this doesn't include using the cane to execute it as well. This book presents a majority of the locking techniques that my teacher, Remy Presas, taught. Since he didn't photograph everything he taught and I didn't attend every camp or seminar he taught at, there will be some I missed. Ah, such is life.

### Trankada: The Ties That Bind

This is the companion volume to *Mano Y Mano: The Weaponless Fighting Applications Of Modern Arnis*. When writing the mano y mano book, I found that the joint locking section alone would take a volume in itself so I cut that portion out of that book and made it its own. This volume includes all manners of locking actions such as empty hand locks, cane locks, throws based off of locking (as opposed to off balancing), mobility throws, chokes, tapi tapi locks/binds and lock reversals as well.



Locking was an area Remy Presas excelled in. Once he got a hold of you, pain happened fast. His locks were well executed and you went nowhere unless he directed you there. He introduced the art of joint locking to me in my first Modern Arnis lesson. While training with him, I watched (and painfully felt) his locking improve as he modified them with the inclusion of Small Circle Ju Jitsu theory. He became “road buddies” with Prof. Wally Jay (*photo at left*), the founder of Small Circle Ju Jitsu. Prof. Jay formulated a way to minimize movement while maximizing effect which he called “small circle.” Remy Presas and Wally Jay put on a number of seminars together and Prof. Presas’ locking went from larger circular actions to much more compact and more painful ones.



After being introduced to George Dillman (*photo at left*), an expert in Ryukyu Kempo and Tuite Jutsu (pressure point applications), his locking techniques now added various striking set ups or pressure point applications in the locks themselves. I am not trained in the pressure point applications so I deliberately do not refer to very many of them in this book. My east coast brothers in Modern Arnis are probably far more knowledgeable than I am at these as there are a number of them who practice Ryukyu Kempo together with Modern Arnis. I *do* include the small circle applications although I will be the first to admit that I am nowhere near an expert in that art. The Small Circle technique is now in nearly every joint locking application taught by Remy Presas. Read on for a brief history of the founder of Modern Arnis.

### **Modern Arnis - A Brief History**

Remy A. Presas began training at a young age in the Philippines under the tutelage of his grandfather, Leon. He, initially, would spy on his grandfather training troops. Then he'd go and cut a branch off a tree to imitate what he saw. Eventually he would get actual training in the family art from his uncle, Berong. At age 14, he left home with a cousin of his and ended up training under Rodolfo Moncal, a *balintawak eskrima* practitioner and like young Remy, was a left-hander as well. He graduated to training with Timoteo Maranga, another *balintawak* player before becoming introduced to the founder of the *balintawak* clan, Anscion Bacon. After a several years under Anscion's instruction, Remy left and began his own independent study of the Filipino martial arts as well as karate and judo.

In 1957, he founded Modern Arnis and introduced to his art a belt ranking system similar to karate and judo. It was his desire to bring Filipino culture back to the forefront as karate and judo were more popular than arnis. He made inroads into the educational system and began teaching in the schools in the Philippines. In 1961 he introduced Modern Arnis to the bureau of Public and Private Schools in Negros Occidental. He and his brothers, Ernesto and Roberto made Modern Arnis popular during that time.

He came to the United States in 1974 and began teaching wherever he could, slowly building up a base for what would become the largest martial arts seminar circuit in the world. His big break came in 1979 when he was introduced to the editor of Karate Illustrated magazine, Renardo Barden (who became a student of his). Renardo featured Remy Presas on the covers of both Karate Illustrated and Black Belt magazines a number of times. He was voted into the Black Belt Hall Of Fame as Instructor Of The Year in 1982. He was voted into the Hall of Fame again in 1994 as Weapons Instructor Of The Year. This infusion of publicity introduced him to a number of major karate players in the US at that time.

Remy Presas taught Modern Arnis as “*the art within your art.*” His instructional skills were such that he could teach arnis to anyone from a different martial art and they would be able to fit it in with what they knew. It was in 1980 when I began my training in Modern Arnis and I experienced this concept first hand.

Modern Arnis contains both many of the classical styles of arnis such as *banda y banda*, *redonda*, *sinawali*, *rompida*, *espada y daga* and *figure 8* as well as innovations he would include. One aspect Prof. Presas would stress was the ability to use either hand. As he was left handed, he was versed in both right *and* left handed applications of any technique. This aided him in fights and contests he had. He taught a wide variety of techniques along with variations of them stressing, “*You must be able to make the connection.*” The two key points he stressed to me as being the heart and soul of Modern Arnis were: *The Flow* and the ability to *counter the counter*. It is entirely probable that his insistence on being able to counter the counter led him to developing/learning as many locks as he did.

Remy Presas never stopped learning. A major addition to Modern Arnis came when he became friends with Prof. Wally Jay, founder of the *Small Circle Ju Jitsu* system. As they traveled and taught seminars together, Remy’s locking became smaller and tighter (in terms of movement needed to execute) while Wally Jay’s flow became more pronounced. Later, when George Dillman (from *Ryukyu Kempo*) came on board, Remy included some pressure point techniques into Modern Arnis as well. They became known as “The Big Three” and traveled all over the world.

Remy Presas was diagnosed in 2002 with having a brain tumor. Despite medical treatment, he passed away in August 2001. His infectious smile and positive spirit, along with his uncanny skills will be missed by the literally thousands of students he taught during his life.

The state of Modern Arnis today is one where the “branches of the tree” are flowering and taking their place in the world. In an article I wrote for Inside Kung Fu magazine (August 2002 issue) I said,

*“In the Pacific Northwest alone there are karate, kung fu, taekwondo and other stylists who teach Modern Arnis. Actually this runs parallel to the development of baguazhang and tai chi outside China. The founder of baguazhang, Tung Hai Chuan, initially taught already established martial artists. Each took his own teaching and the principles he taught them along with their own experience and formed what are now many different schools of baguazhang.*

*How many schools of tai chi are there? There are Chen, Yang, Sun and Wu schools, to name a few. While each differs from the next, no one claims his art is better than the others. I have trained or worked out with many of the Modern Arnis practitioners...and they are all hard working and sincere martial artists. Each has his own point of view regarding his position as well the direction Modern Arnis should take.”*

Modern Arnis is a continually progressing art and it is now in the hands of a number of his senior students. An alphabetical short list of them would be: Dan Anderson, Roland Dantes, Jeffery Delaney, Bram Frank, Tim Hartman, Shishir Inocalla, Dieter Knuettel, Remy Presas Jr., Randi Shea and Kelly Worden.

And these are the ones that I personally know. There are many others, especially in the Philippines, who would be in this list as well.

### **Modern Arnis 80 (MA-80)**

*“Arnis is now American culture. I dedicate this art, especially to all the Filipinos in the United States, that they learn also, and especially to the Americans because I am very thankful they are all very helpful to me.”* Remy Presas (this is from an unreleased instructional tape series shot in Atlanta, Georgia, 1994. DA)

This book is the fourth in a series of Modern Arnis 80 manuals and part of a project that Bram Frank and I are jointly working on, an encyclopedia of Modern Arnis. The preceding MA-80 books are:

1. *De-fanging The Snake: A Guide To Modern Arnis Cane Disarms*
2. *Advanced Modern Arnis: A Road To Mastery*
3. *Mano Mano: The Weaponless Fighting Applications Of Modern Arnis*



Dan Anderson & Bram Frank, Portland 2004

A brief description of what I call Modern Arnis 80 (MA-80) is in order. The following is from the Modern Arnis 80 mission statement:

*“The founder of Modern Arnis, Remy Presas taught in a manner similar to how jujutsu was taught in the 1900’s. Jujutsu was taught as a collection of fighting tactics and techniques with an underlying aim of fighting skill but no progressive structure as how to achieve that aim. Dr. Jigoro Kano founded Judo with a particular aim in mind. He outlined and defined the principles which underlie the art. He created a*

*ranking structure to define progression in the art and to delineate a hierarchy of senior instructors as well as created a central organization from which information disseminated and to where students could come and attend.*

*Modern Arnis 80 is my effort to do for Remy Presas’ Modern Arnis that which Dr. Kano did for Judo. It is set up to delineate the principles and create that structure to aid in any student’s endeavors to attain the skills Remy Presas had.”*

The title MA-80 basically means, *“Modern Arnis – the possibility of anything reduced to the simplicity of the moment.”* This comes from Prof. Presas showing us many different variations for any given move. When he demonstrated for combat, however, he would be astonishingly direct. The 8 turned sideways is the symbol for infinity. The 8 – 0 represents the infinite number of possibilities or variations (8) reduced to what comes out at the moment of defense, the “0” of preplanning. 1980 is also the year I began my training in Modern Arnis as well.

MA-80 is, as others have put it, “Dan’s take on what Remy taught.” That’s not a bad description. It’s close. Another one would be that it’s a Filipino/American art, that is to say, a Filipino Martial Art conceptualized, structured and taught in an American manner. I have a viewpoint by which my teaching in karate has been based on for many years, *“If I can do it, anybody can. They just need to understand it the way I do.”* MA-80 has to do with understanding the principles upon which Remy Presas operated and reaching the skills he had, based on that understanding. He left home at an early age to learn martial arts so his skills were “road tested,” so to speak. While many of us will never have the history of experience he had, we can attempt to approach his skill as best we can.

### **Prof. Dan Anderson - A Brief Biography**

I began training in Karate in November 1966. I was awarded my Black Belt in January 1970 and went on to become one of the top rated competitors on the point fighting karate circuit during the period of 1970-1980. I was rated in the Top Ten in the United States four years straight and was the winningest player the Pacific Northwest ever produced. One of my most important wins came in 1990, where at 37 years old I captured 2 gold medals in the Seattle Goodwill Games, one in the open weight division and again in the team fighting. My final championship was at the 2002 Funakoshi Shotokan Karate Association’s 4th World Championships. I won the world championship in the 50-54 age division (*shown at left with Tom Levak*).



It was in 1979 at a tournament in Oakland where I was introduced to Grand Master Remy A. Presas, founder of Modern Arnis. This meeting literally changed my life. Up till then, I was a kick/punch artist and had nothing to do with anything but that. He demonstrated a simple move with a confidence I had never seen before. It was beyond confidence. I saw that there wasn’t any consideration in his execution that it wouldn’t work. I knew at once this needed to be investigated. I began my training, like many others, in a seminar in 1980. His presentation of the techniques was straightforward.

His art was solidly based in principle and leverage and anyone regardless of size could use it. I immediately fell in love with the art, started training in Modern Arnis and have never stopped.



(early photo of Remy Presas and me at left) I have hosted numerous seminars and training camps for Grand Master Presas as well as traveling with him. In the mid 1980's I began undertaking an independent project. Remy Presas was in and out of ill health during that time and I thought that if he passed away prematurely, I'd need something to further base my own teaching and learning. I began to research the fundamental principles which my teacher was operating on. I watched, listened and felt his actions and compiled these principles into a book I wrote called *Advanced Modern Arnis - A Road To Mastery*. This was the beginning of what later became Modern Arnis 80.

I was awarded 6th Degree Black Belt in 1992 and later the title of Senior Master in 1995. In 1998, I was given permission by Grand Master Remy Presas to form my own subsystem of Modern Arnis. I call it Modern Arnis 80 (or MA-80). In 2002, I was recognized by the World Head Of Family Sokeship Council as founder of Modern Arnis 80. In 2003 I was promoted to 8<sup>th</sup> Degree Black Belt in MA-80 by an independent group of Grand Masters.

Remy Presas taught a great many of us differently. I specialize mostly in solo baston (single cane) work and empty hand application. This is where my own personal emphasis lies. In Modern Arnis 80, however, I teach the bulk of what my teacher taught me as to be well rounded is very important. I can't emphasize that enough. A good portion of the skill my teacher had was the fact that he was incredibly well rounded. Because of that, he was surprised by very little because he had seen and practiced it already.

In my last visit to the ailing Grand Master, Remy Presas held my hand and said to me, "*Danny, get involved.*" Up to that time, I had not gone public with Modern Arnis 80. It was an in-school activity and my own personal ethical codes forbade me to do anything which would cut into or across what he was doing. I had my first two Modern Arnis books as well as the curriculum structure for MA-80 written for years. It was when he said, "*Danny, get involved.*" that I decided the best way to honor my teacher was to continue his art in the manner in which he did it. This was to publicize it, popularize it, get things out in print or any kind of media so as to keep the word out. Many others are doing the same as well. As Grand Master Remy Presas taught many people across the world, I believe there is no one individual who is the utmost senior student and successor, myself included. We are all the successors. To follow Remy Presas, I believe, one has to keep one thing in mind and that is he never stopped learning. I can do no less.

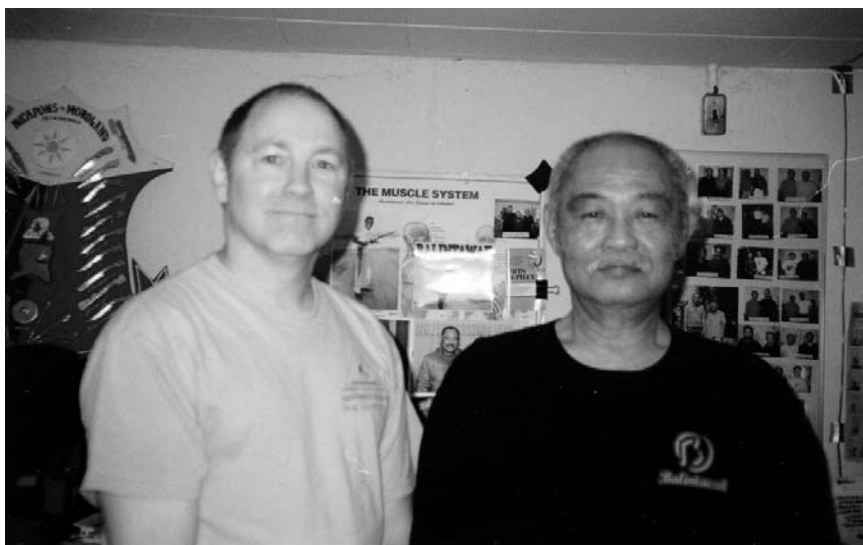
Since the passing of Grand Master Remy Presas, I have continued in my training in Filipino martial arts. In 2002, I learned about Manong Ted Buot, a master of *balintawak eskrima* and the last



person to have trained directly under Anscion Bacon. By early 1960, Manong Ted was appointed by Anscion as head instructor of the *balintawak* school and was the only one authorized by Anscion to teach in the school (*Ted Buot and Anscion Bacon in photo on left*). Much like it was back in the Philippines, to train under Manong Ted you need to be introduced to him and sponsored by an existing student before being accepted by him. I am fortunate in that my friend Jaye Spiro, who trains with Manong Ted, became my sponsor. Under Manong Ted, I am now learning one of Remy Presas' foundation styles and am gaining greater insight into what he knew. I am grateful that Jaye sponsored me. It is a great honor to be accepted as a student by him.

I have said to my students there are always gradations of excellence and both Remy Presas and Manong Ted “*are to me as I am to them (my students)*.” In other words, they could handle me as easily as I can handle them. Tim Hartman gave a very apt description of the both of them. “*Remy Presas was a master of motion and Manong Ted is a master of timing.*” I would add that they were also masters of strategy.

Since my teacher's passing, I have stepped up my public participation in Modern Arnis. I am active in my goal of continuing the propagation and teaching of Modern Arnis. I am very comfortable with the written word so my first line of dissemination are in the books I have written on the subject. They are available in hard copy, CD ROM format and as an internet download. They will be augmented by DVDs in the near future. Now onto the book itself.



Dan Anderson and Manong Ted Buot right after being accepted as his student, 2003



## Why Locking?

The two key reasons for joint locking are either to control your opponent (immobilize him or to move him to a different position) or to break the joint. Quite often you will switch from one lock to another for better control. Prof. Presas would teach flowing locks (locks that would transfer smoothly from one to the next) to develop this skill. Corrections officers need to be skilled in control methods. This is a very litigious society where you can be sued for almost anything these days. I often joke to my students, *"You can't get into an honest fist fight anymore."* That is actually the truth. Either your opponent is carrying a weapon and will try to kill you over you spilling the coffee or he's suing you for looking at his wife. It's that crazy. The ability to control your opponent, either by leverage or by joint locking, is needed more and more by martial artists these days. The ability to break a joint is a more radical usage and in a life or death situation, it could be necessary. In most cases, a limb destruction or joint breakage will be ruled, in a court of law, as excessive force and your training should reflect that.

Another point I look at is the gradations of ethical self-defense. A common legal question is "How much force is necessary?" I came across this idea of ethical self defense years ago and I break them down for myself and my school as follows:

1. Pre-emptive strike resulting in injury or death.
2. Self defense against an attack resulting in injury or death.
3. Self defense against an attack resulting in control.
4. Self defense against imminent assault by talking (verbal skills).
5. Recognizing the possibility of threat and handling it.
6. Recognizing the possibility of threat and avoiding.

Locking skills comes under the third point.

## Structural Positioning

In the application of locking I go for precise structural positioning. I do not use many pressure points simply because I do not know them. Structural positioning, however, I do know. I began martial arts at the age of 14 and I was around 5' 6" and 105 lbs. I was a little guy and I still tend to think like a little guy. I am technically oriented and I know from my karate training that if you maximize use of your body positioning, the less you have to rely on brute strength or force. When you see locks done effortlessly by smaller boned people like Wally Jay or Shouyu Liang, you know there is precision involved. I suppose one could discount Remy Presas' precision because he was so strong but when an 80+ year old Prof. Wally Jay flip-flops you like a puppet, you can't discount his knowledge of structural positioning. By the way, Prof. Presas used structural positioning as well. He didn't get into the grunting, jerking, yanking business when he locked you. It was smooth as butter and he is the model I try to emulate.

When watching Remy Presas, Wally Jay or Shouyu Liang I become inspired - how do we "mere

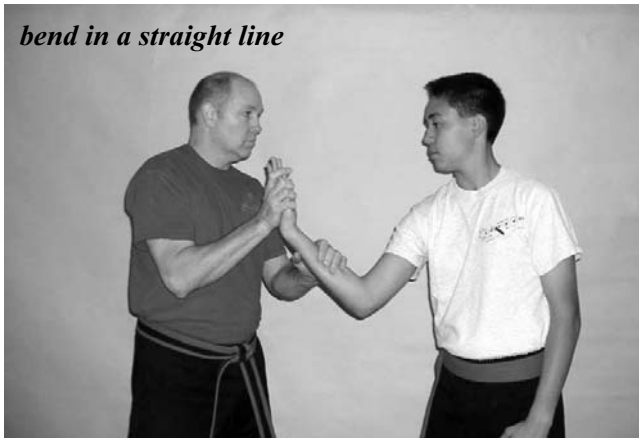
mortals” do what they can do? My answer is by using knowledge of structural positioning to maximize effect.

Simply speaking, there are three different ways to effect a lock and they go along with structural function of a joint. A joint can straighten (unbend), bend in a straight line, or bend in a twist. When you do a lock then, you either unbend the arm farther than it should go (hyperextend it), bend it in a straight line farther than it should bend, or bend and twist it (apply torque) farther than it should go. In essence it is very simple. With a cane you can add applying a squeezing (compression) or striking action to cause or add to the pain as well.

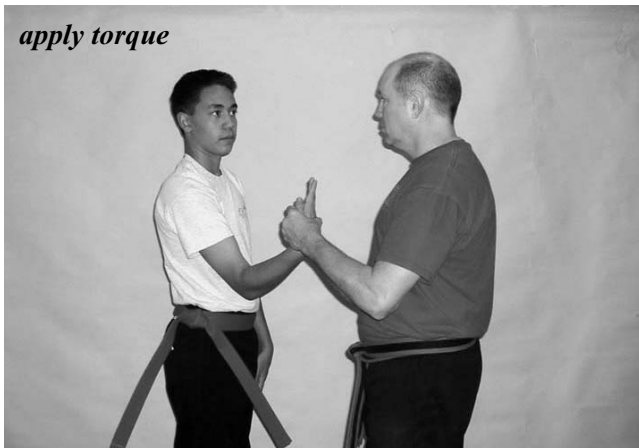
*straightening the arm*

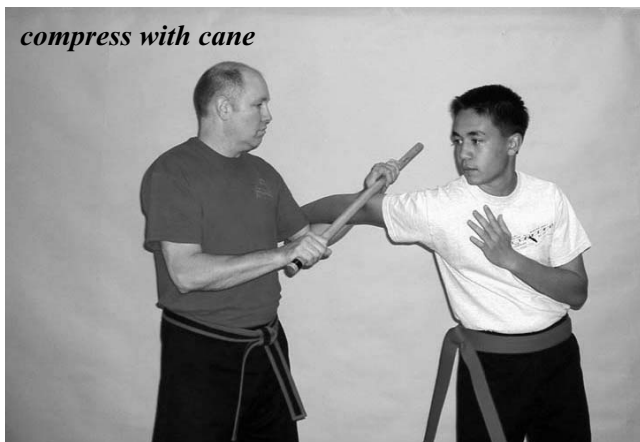


*bend in a straight line*



*apply torque*





### **How I Teach Individual Locking Techniques**

In my school, these are the steps of how I teach a lock: 1) solo movement of the lock, 2) with a partner doing the gross motion of the lock, 3) drilling the lock with a partner adding the fine points and then 4) self defense application of the lock.

1) The first thing is learning the solo action first. For whatever reason, things tend to get confusing once you put another's hand, arm, etc. in a student's hand. I've never figured out why this is but I've seen it over and over again so the learning of the body movement for the lock alone is the first thing I teach. You drill that until you are relaxed in doing the motion.

2) After that, you insert someone's arm and do the same movement without variation to get used to manipulating something other than yourself. Here you learn how to move your partner and yourself. This will begin to take the confusion out of the action. You do this, again, until you are smooth at it.

3) After that come the fine points of structural positioning and angling. You'll need to get down how to move yourself and your partner before you can concentrate on the structural positioning and angling of your opponent's arm along with your stepping. Then, one by one, you take the fine points and integrate them into your lock until they all mesh together smoothly.

4) After that comes the actual application. Are you initially grabbing, countering a grab or countering a strike? These are important considerations as there are some locks which are better from a grab than from a strike and vice versa. As you become more and more skilled in the locks, you will find that you will be able to insert any single lock into many different self defense situations besides the ones shown in this book. What is shown in this book is the template for learning the locks. It's up to you to explore and find more applications.

## The Importance Of Distraction

A very important factor in the application of any lock is the set up to begin with. As a rule of thumb, when I do a lock as a defense from being grabbed, I distract first. You need to distract your opponent prior to applying the actual lock. Get his attention onto something else. This cannot be stressed enough. Any time you grab your opponent, he knows something is up. Even if it's a counter grab, your grab will draw his attention to the grab itself just by touch sensitivity. So, you need to get his attention onto something else before you apply the lock. What you use is up to you. You can use anything from a touch to a full strike to set it up.

I'll often get from my women students, *"I tried to do this on my husband and it didn't work."* My usual reply is, *"Did you hit him in the groin (or poke him in the eye) first?"* They'll look at me aghast. I'll continue with, *"Well, the moment you grab someone, he'll know something is up. He'll tense up and fight your motion. Of course it didn't work. You didn't distract or 'soften' him up. Soften up your opponent and the lock will go into action."*

Quite often, when a student fights the lock, I'll make a motion toward his groin with my knee, foot or other hand. THAT gets his attention and then the next thing you know – "OWWWWW!" followed by tapping out. Distraction works very well.

An interesting historical point here is that if you research old pre -WWII photos of Morihei Uyeshiba, the founder of Aikido, you'll find that *before* he applied a lock or throw on an opponent, he also used a distraction such as a strike or hand in the face.

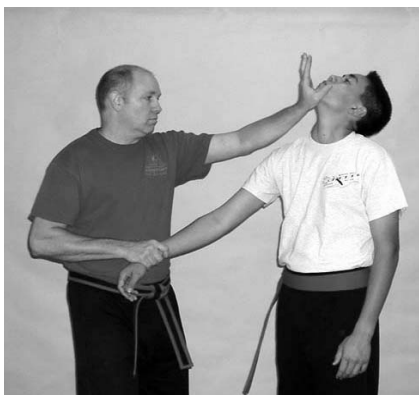


*Examples of distracting before you lock:*

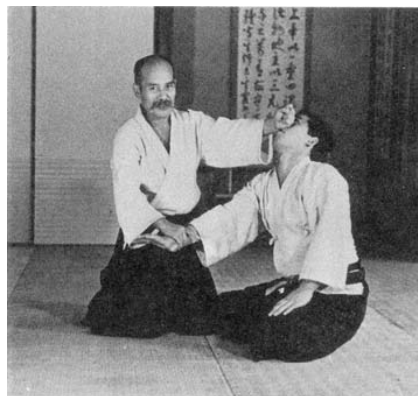
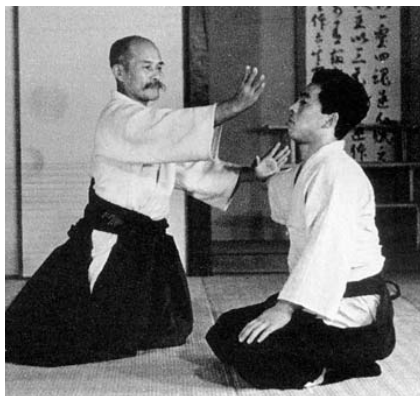
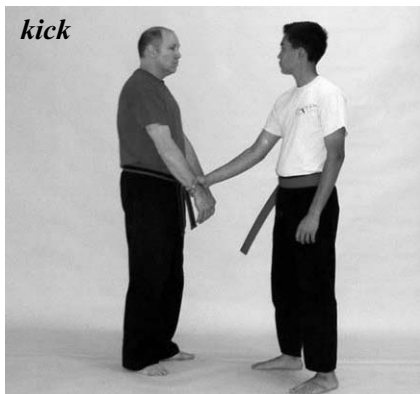
*touch*



*hit*



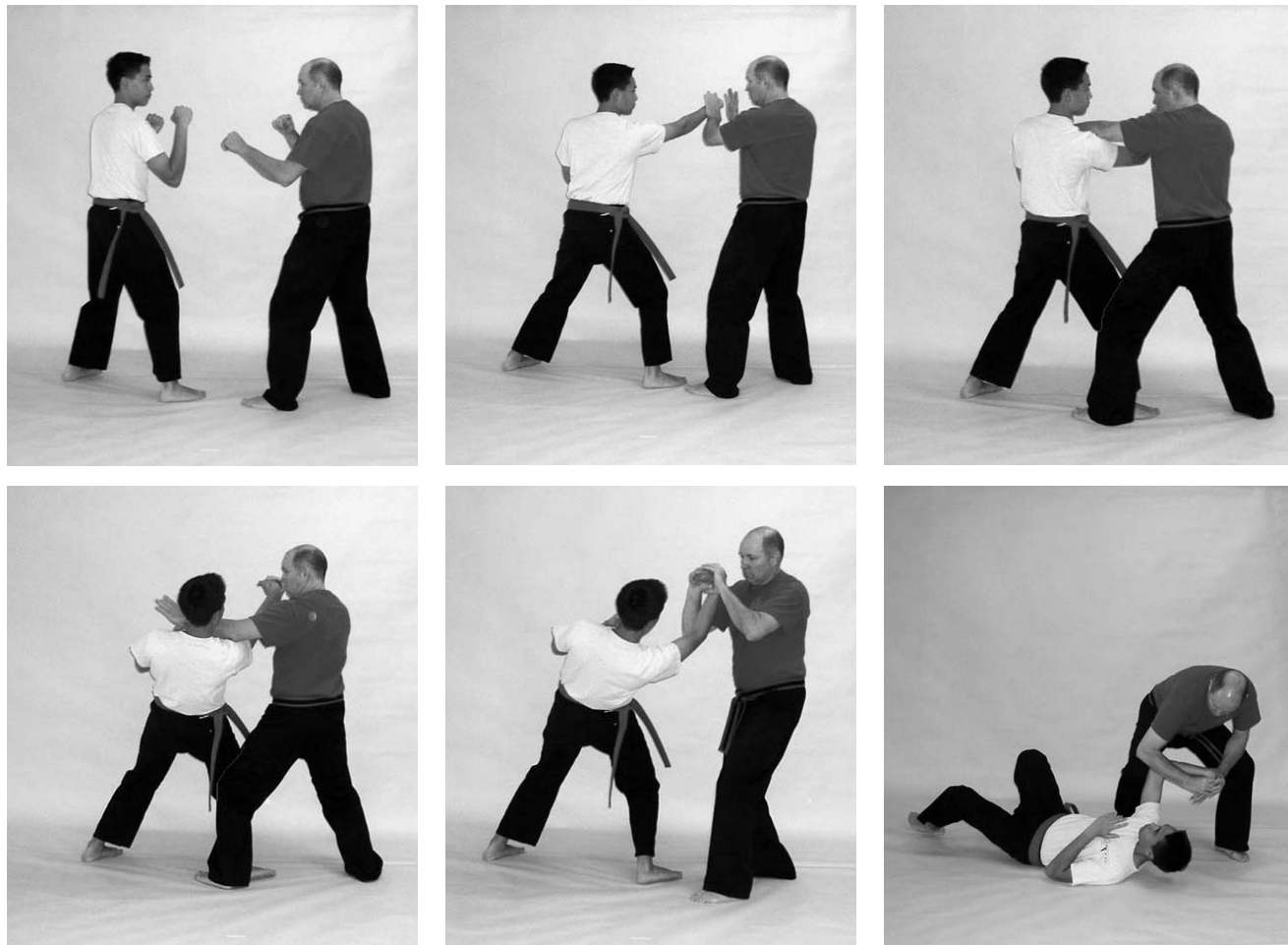
*kick*



*Photos of a younger Morihei Uyeshiba using strikes as set ups for his locking or throwing actions.*

## Off Balancing As A Set Up

Another way of setting your opponent up for a lock is to off balance him for your distraction. Quite often your opponent will reach at you to keep from falling. Well, he's presented his hand/arm for the taking. Also, as he goes off balance, his attention will go off his hand/arm and that's a good time to execute the lock.



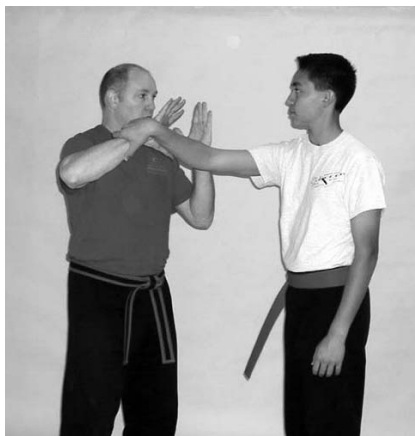
*The above photos show me using a knee depression to distract him so that I can take him down with a wrist lock.*

## Methods Of Entering Into A Lock

I teach three different ways of entering into a lock: from an existing grab, from an offensive grab and catching an arm movement (covered in a follow up section called Training Motions).

Joint locking from an existing grab is easy. He grabs you, you either grab and lock or you secure their grab and execute a lock. I demonstrate these on the next page.

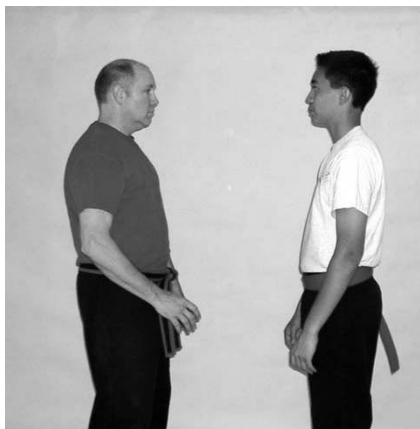
*Locking from his grab - you turn it into your own grab and counter lock him.*



*Securing his grip and turning it into a counter lock of your own.*



An offensive grab is you take the initiative with the grab. There are any number of hand positions you can use but of more importance is how his arm/hand is positioned when you grab. This will tell you what lock you can go to from there.



Here are two different orientation points to help you while you are perfecting your locking techniques. There are three important stages to locking. 1. Your initial grip, 2) your opponent's arm position when you grip and 3) what you do with his arm after you grip it, the lock itself. I'll take up orientation points 1 & 2.

1. Your grip. Knowing what you can do from your initial grab is invaluable. This way you don't try to execute some lock which won't fit for the type of grab you do. Here are a number of possibilities.

*Handshake Grip* (fingers forward and thumb up).

two finger lock ss (same side = your right hand to his left hand)

standing center lock (gripping his hand or fingers) cs (cross side = your right hand to his right hand)

two finger standing center lock ss

come along ss (grab and transfer to the other hand for the lock)

goose neck ss (grab and transfer to the other hand for the lock)

thumb lock cs (grab and transfer to the other hand for the lock)

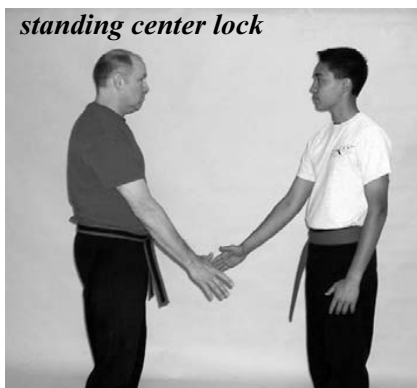
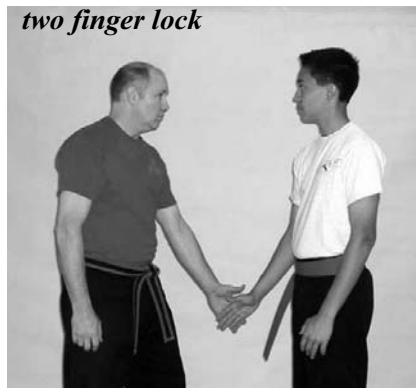
side by side lock ss

forearm bar cs

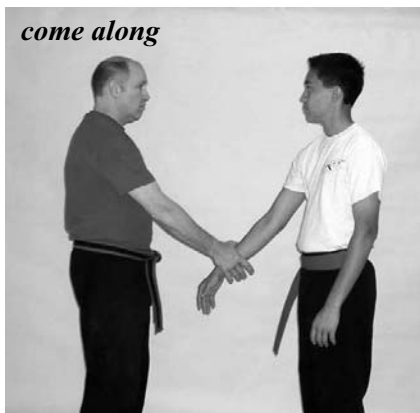
takedown with knuckles cs

under hand wrist lock cs

shoulder lock cs







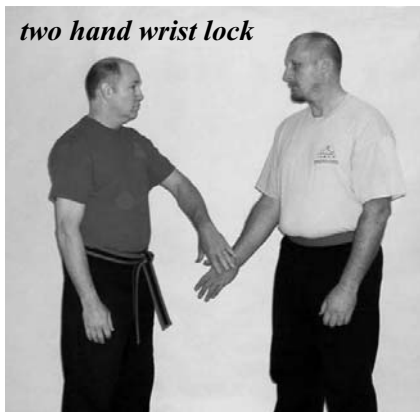
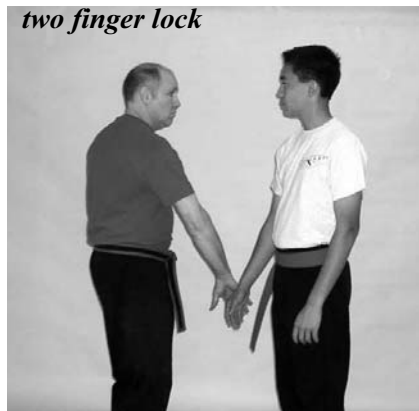
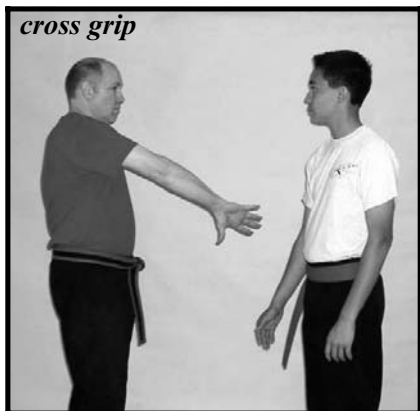
### *Cross Grip (thumb down)*

two finger lock cs (hammer fist style)

center lock cs

two hand wrist lock ss

downward wrist lock cs



### *Fingers Up Grip*

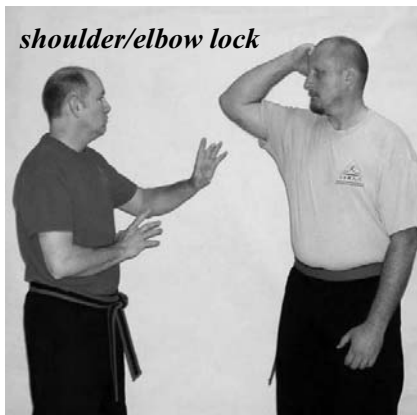
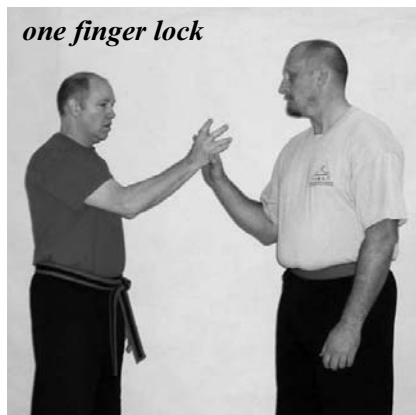
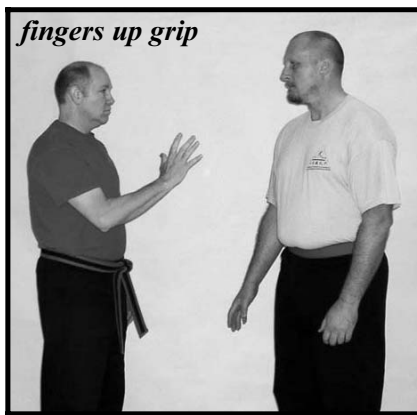
one finger lock cs

standing whole finger lock cs

shoulder/elbow lock ss

figure four arm lock cs

knife hand block lock ss



One of the most confusing aspects for the beginner is where to start. Exactly how you grab is the starting point. How his arm is positioned is the next point. What you do with it is the next. How you grab will determine how you can move their arm.

## 2. His arm position

I came upon arm positioning with my own personal realization that no matter how your opponent's arm is positioned, it was already halfway in the process of being locked. All I had to do was finish it. It hit me that that's what my instructor went by. At that point my understanding of locking went up a notch.

So, what positions can the arm be in? Basically the arm can be straight, bent, bent at a 90 degree angle or better. That's simple. In any position the arm can be in a twist position of the thumb facing down, palm facing down, thumb facing up or palm facing up. Again, simple. To help you think with this, here are some examples of locks from the above positions. I'll demonstrate several of them.

arm straight/thumb down – forearm bar

arm straight/palm down – standing whole finger lock

arm straight/thumb up – come along

arm straight/ palm up – two hand wrist lock

arm bent/thumb down – center lock

arm bent/palm down – 1 finger lock

arm bent/thumb up – knife hand block lock

arm bent/palm up – goose neck  
 arm 90 degree angle/thumb down – center lock  
 arm 90 degree angle/palm down – single lock  
 arm 90 degree angle/thumb up – come along  
 arm 90 degree angle/palm up – reverse single lock

*arm straight/thumb down*



*forearm bar*



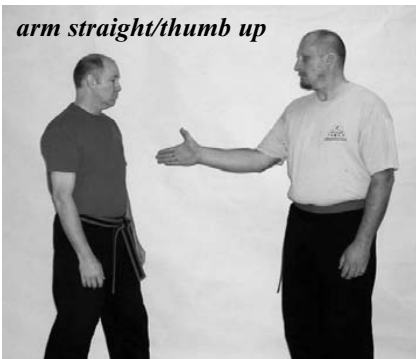
*arm straight/palm down*



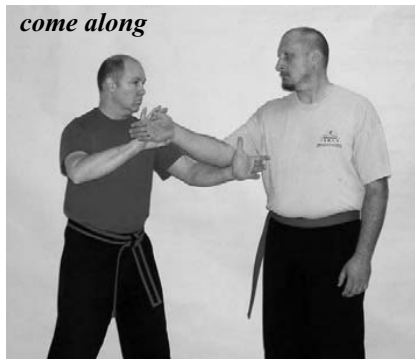
*standing finger lock*



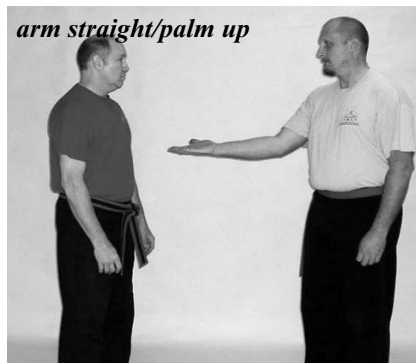
*arm straight/thumb up*



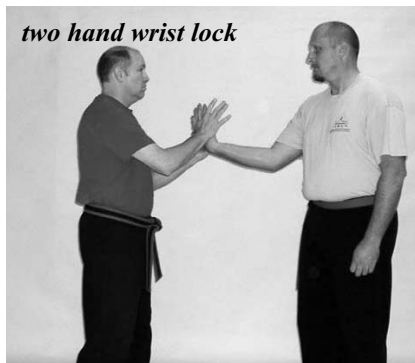
*come along*

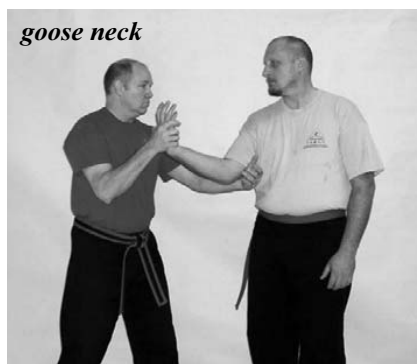
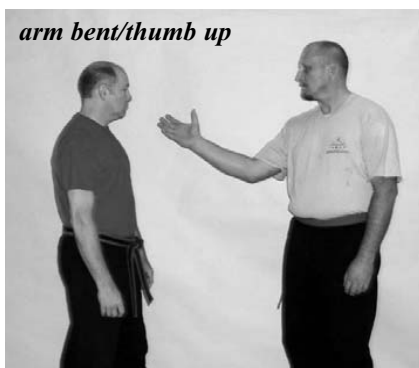
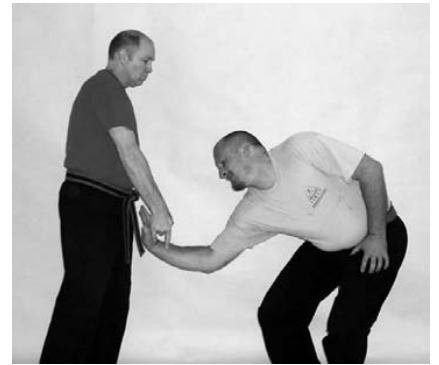
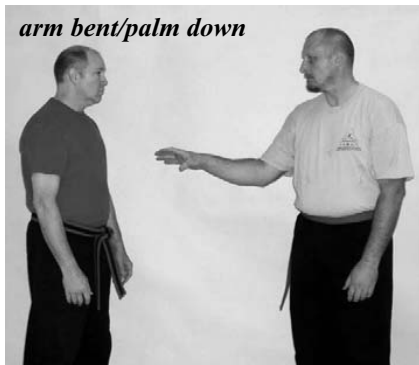
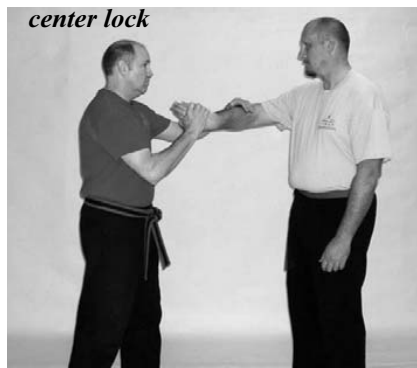
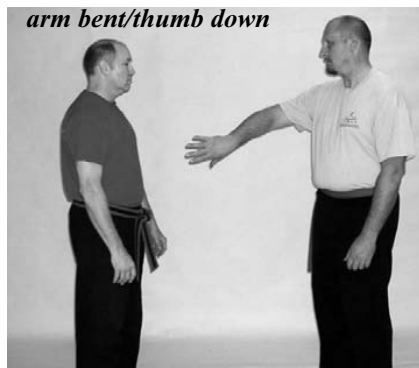


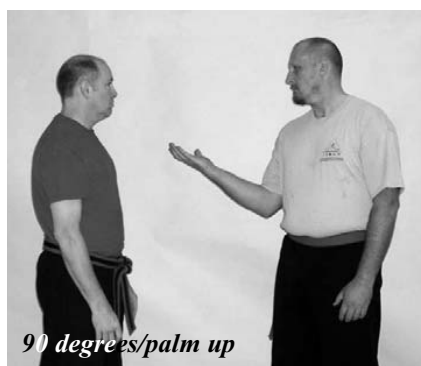
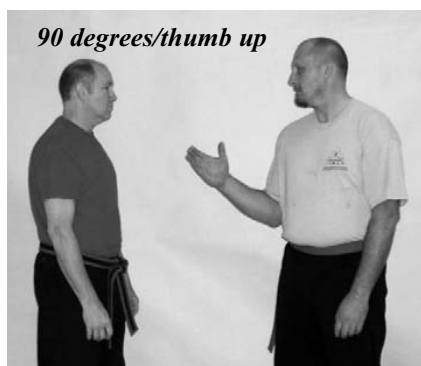
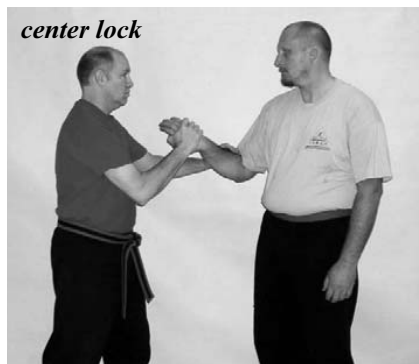
*arm straight/palm up*



*two hand wrist lock*







These are by no means the only locks you can do but examples to show you what you can do from any arm position. The thing to do is to become familiar with the above and then experiment. Point three, what to do once you have grabbed him, deals with the techniques I will show in this manual.

Catching a movement is more difficult but can be done. The key here is your deflection *continues the movement of their arm*, rather than stops it. There are several locks in which you do stop their arm and go into it but for the most part, if you continue the movement of their arm you can maneuver into a lock far easier.



Shown above is the “fist lock” off of a “c-clamp parry.” You capture the wrist as you deflect and palm punch his knuckles which breaks the alignment of the fist. You then take him down with the wrist lock. An interesting aside is that Prof. Presas would use this as an offensive move. He’d move in, grab the wrist and pop the fist straight into a wrist lock. I feel more comfortable using it defensively.



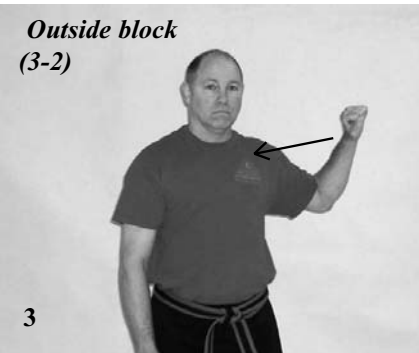
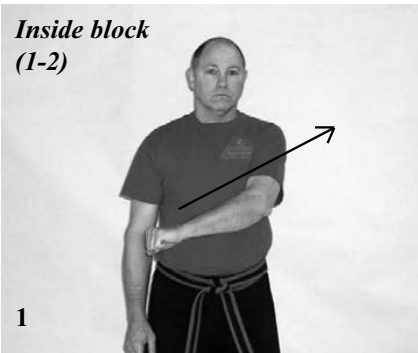
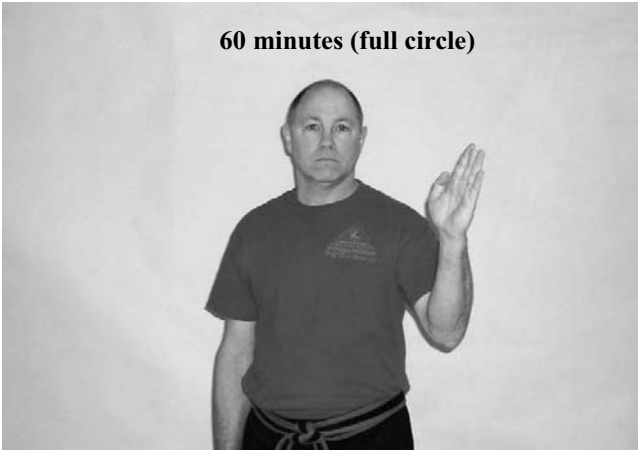
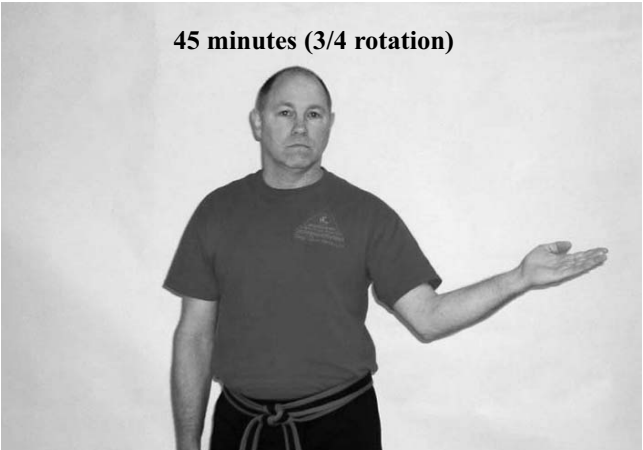
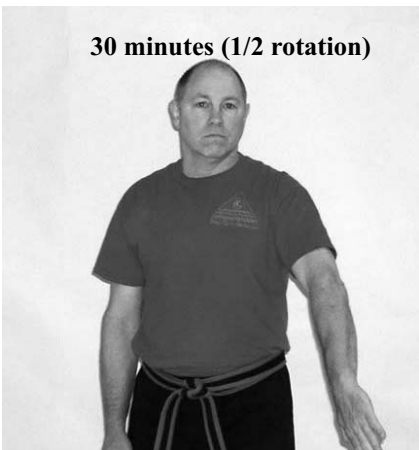
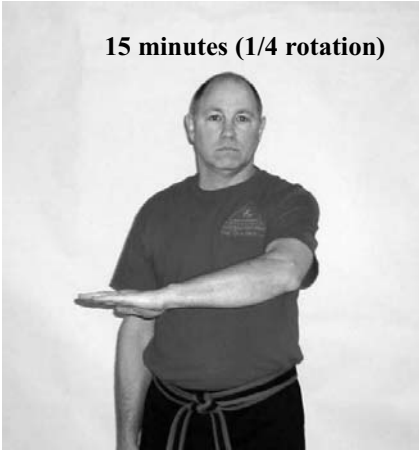
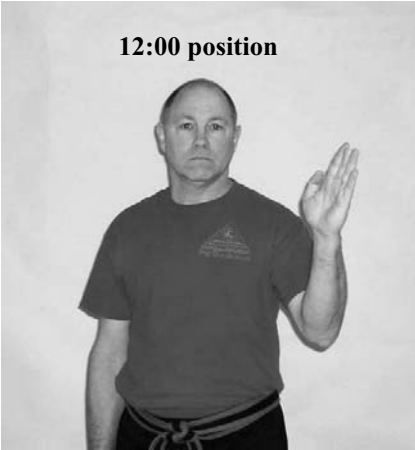
Another example of transferring a punch straight into a lock is using a circular parry to go into a two hand wrist lock. This is one of the applications of the empty hand single sinawali action.

## **Preliminary Basics For Joint Locking**

### **Training Motions**

There are very few *training motions* you need to set you up for many of the locks but I like to initiate the student into them before we start the actual locks. They are the circular parry (inward and outward), the inside block, outside block, knife hand block, the trapping hands and the “c-clamp parry.”

The circular parry

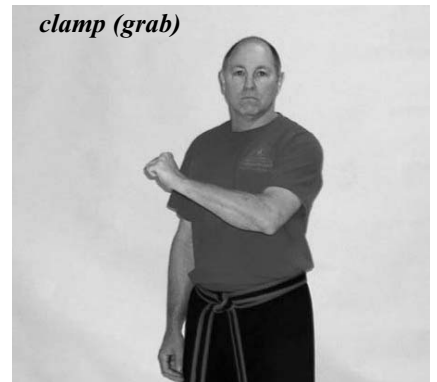
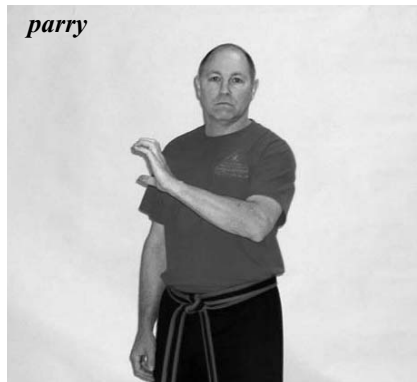




Knife hand block



Trapping hands. This is the signature hand move of Modern Arnis.



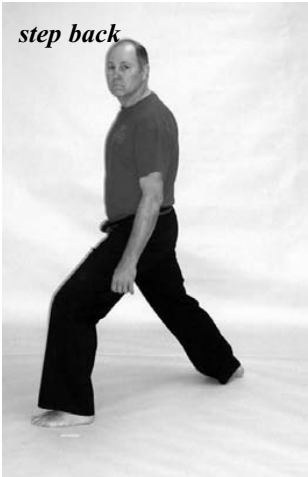
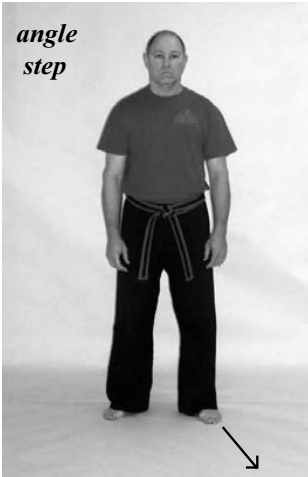
C-clamp parry

## Footwork

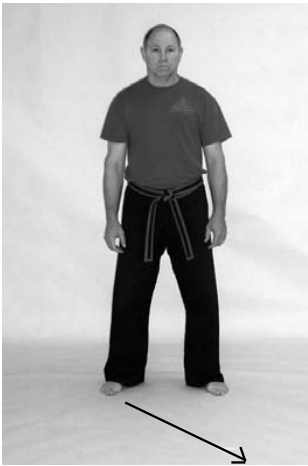
The steps you'll use the most in executing locking actions are: the step/spin (usually 180 degrees but can vary), the walk through, rear circle step, forward circle step and the step back. Footwork is very important in locking as it not only adds the strength of your whole body into the lock but it will also help align the structure of the lock as well.



The step and spin

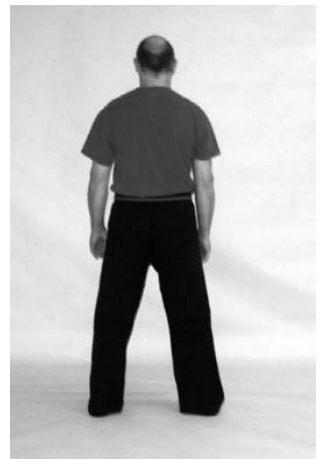
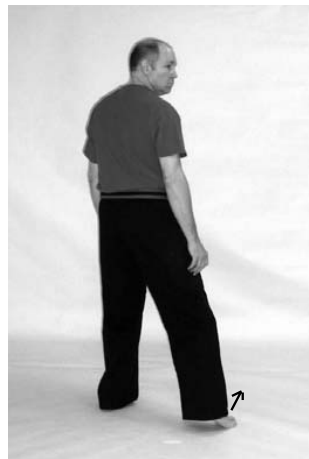
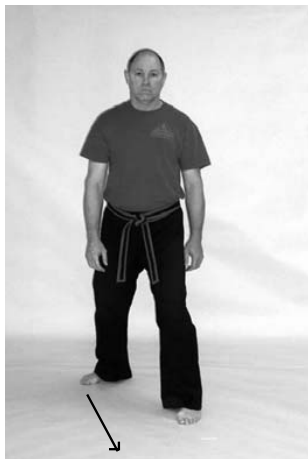


The walk through



Rear circle step



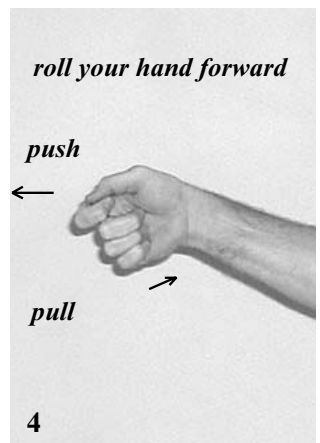
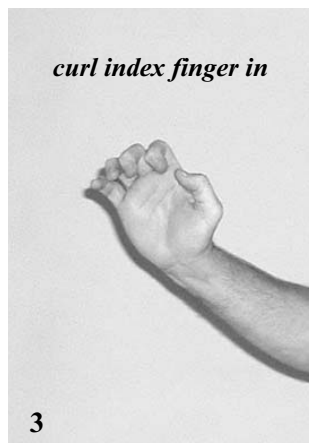
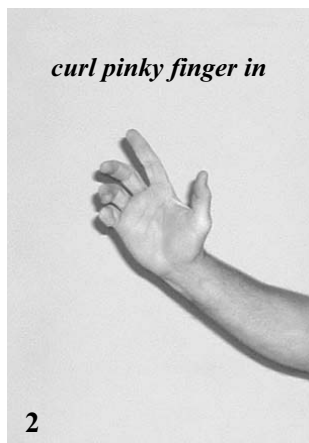


Forward circle step

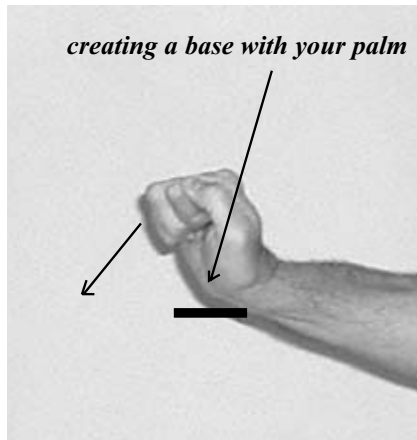
### Small Circle Ju Jitsu Exercises

While I made a point earlier to not include any pressure point applications, I do include the Small Circle Ju Jitsu theory. Prof. Presas made a point of emphasizing them and demonstrated them in his own application of locking techniques. I remember very well when I first started learning from him that his locking was done in a larger circular motion. After hooking up with Prof. Wally Jay, his locking became smaller, tighter and much more painful. He fully integrated the Small Circle Ju Jitsu theory into Modern Arnis.

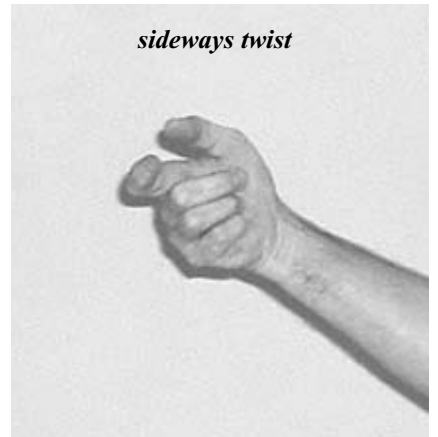
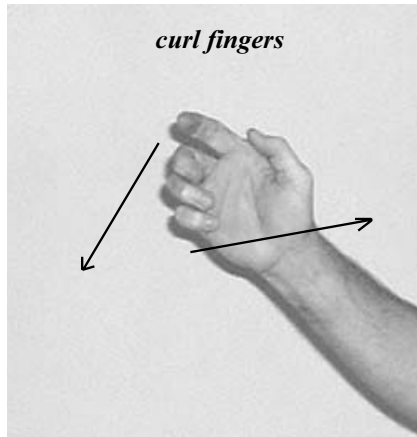
A note here on the Small Circle Ju Jitsu exercises in this book. I included the three basic exercises of Small Circle Ju Jitsu in my book, *Advanced Modern Arnis: A Road To Mastery*. Prof. Jay reviewed what I had written in my book, actually called me on the phone and gave me his seal of approval on what I had written. I am repeating the exercises from that book in this one as well. It is a great compliment (not to mention an honor) for him to tell me that I had gotten the Small Circle Ju Jitsu exercises right. There are three Small Circle Ju Jitsu exercises that are taught to make the joint locks much more effective. Here are examples of and illustrations of the three basic exercises of Small Circle Ju Jitsu and how each fit into their respective locks.



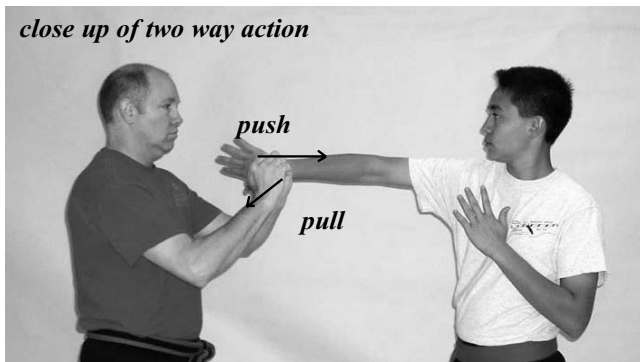
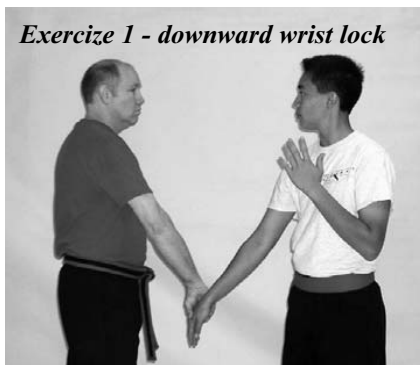
Exercise 1. Photos 2 and 3 are done together. They are all done in a smooth manner.



*Exercise 2. Your palm contacts and your knuckles roll onto and forward.*



*Exercise 3. This is exercise 1 with a sideways rotation added, as if turning on a faucet.*



*Exercise 2 - knuckle rub*



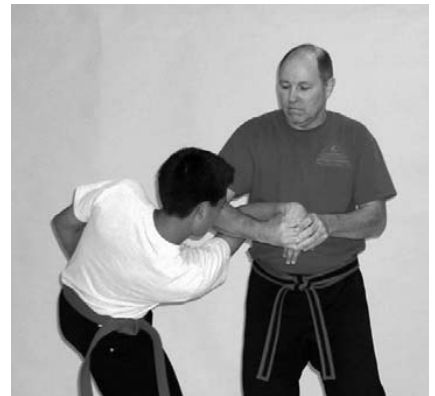
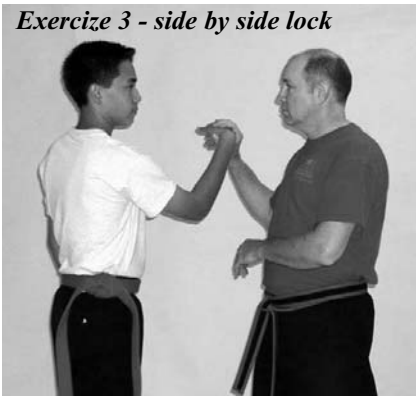
*press with palm*



*knuckles dig forward*



*Exercise 3 - side by side lock*



### **Separating The Arm From The “Main Frame”**

There is one element to my locking which is an MA-80 addition. I found out a while ago that for some reason, when you hit a body part at a 45 degree angle, the impact is greater. I have not found out the reason why but it is an empirical observation. Hit any spot on the body from straight on, front or back or straight from the sides (90 degree angle). Then hit the same spot from a 45 degree angle. The impact is amplified at 45 degrees. You can try this for yourself by first hitting your own forehead from straight on and then from an angle.

I decided to try this “weaker at a 45 degree angle” theory in the area of locking and I found that the pain is amplified and comes sooner in its execution. My working theory is this: your body structure is strongest when facing frontally. So, you ruin the structural integrity of the body position by

angling the arm at least 45 degrees away from front facing.

Look at it this way. When you pick up something heavy you face it head on. You don't angle your body up to it and lift. Your arms, when you lift them to the front, are in their strongest and most structurally aligned position for strength. Lift your arm and point your fingers straight forward. As you move the arm from the center outwards, you can feel it separate from the "main frame" (chest area). This is the arm rolling in the shoulder socket. If you execute the lock at this point (45 degrees) you will be applying it against a weaker position for the appendage.

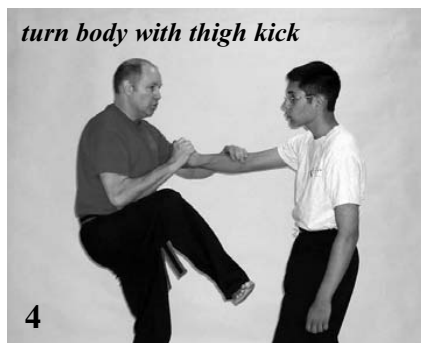
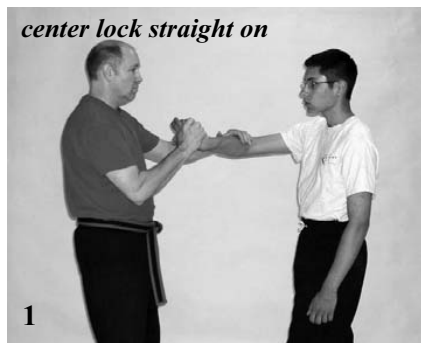
I was going over this concept with John Ralston, who is adept at both Modern Arnis and Tuite Jutsu, and he postulated that the positioning of your partner's arm at 45 degree stretched the nerves and that added the pain in the standard lock. Sounds fine by me.

If you, the reader, come up with a scientific explanation for this, please let me know. I'm curious. I'm sure that this is nothing new to someone out there as there are usually no new finds in the martial arts. There are more re-discoveries than brand new discoveries.

*In the photo applications, you may see me stepping off to a 45 % angle. This is the MA-80 application and not what was taught to me by Remy Presas. The locks, however, are what he taught. You can find them in his books, commercial tapes, private tapes and seminar notes.*



*One example shown on the next page is when you turn your partner to create the 45 degree angle. First I show a center lock executed head on (photos 1&2). Then I show that if you push kick the inside of his opposite thigh, his body will turn and create the 45 degree angle position for you (photos 3-6).*



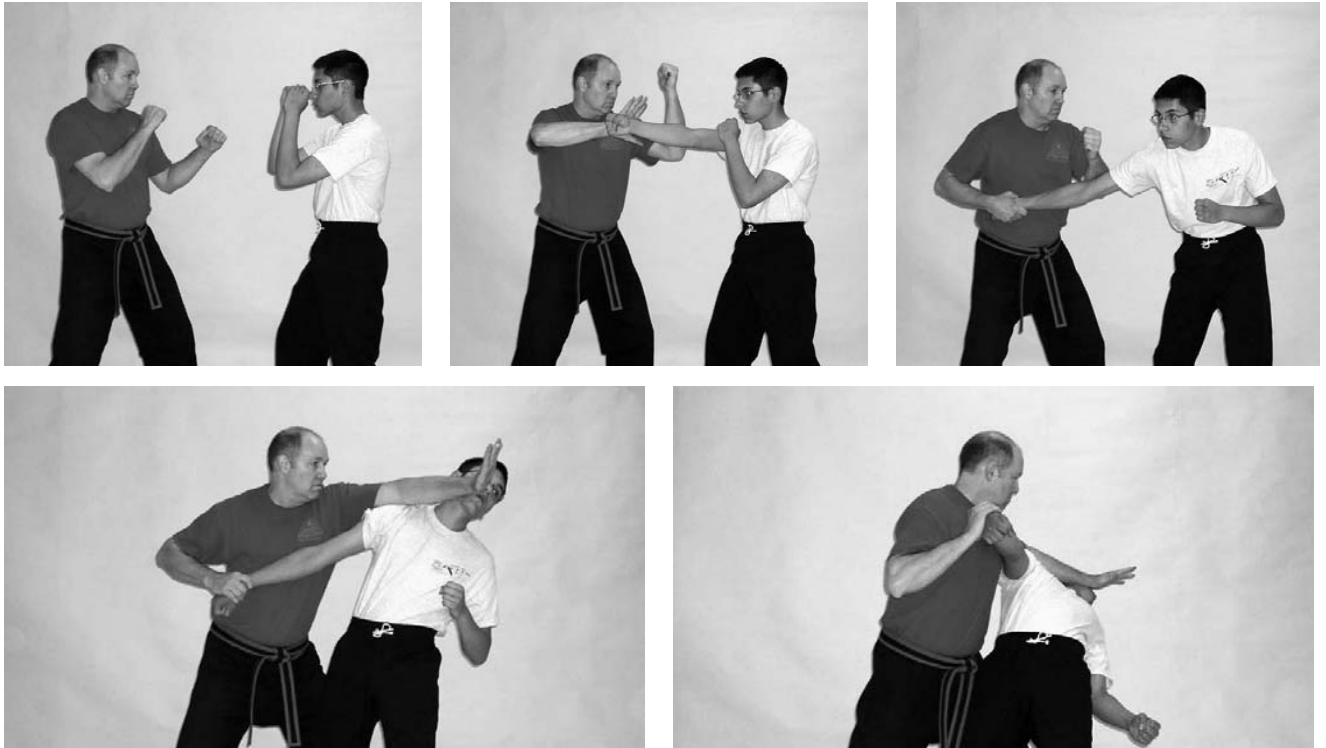
### **“Pain Shut Off”**

This doesn't happen very often but once in a while you'll run into someone who has what I call a "pain shut off." You execute the lock and he doesn't feel it. I'm not talking about an incorrectly applied lock or structurally misaligned lock nor do I mean some one who has a high pain tolerance or who is incredibly flexible. I mean he just doesn't feel it. It doesn't happen often but there are people out there who do not feel the pain of the lock. I've run into two people like this.

The first was when I was helping my teacher at a seminar in Philadelphia. I was trouble shooting and a guy called me over to see if I could see what he was doing wrong on an application of a center lock. I watched and nothing looked wrong so I checked it myself on his partner. I told her to tap out right when she felt the pain as I suspected she just had a high pain tolerance and he hadn't gone far enough. So I applied the lock, slowly but continuing to go far beyond the point of where pain should kick in. I kept asking if she felt anything and she kept saying no. I was also looking for body indicators such as leaning to nullify the pain. Nothing. No pain. Remember this is the center lock I'm talking about. Center lock is very painful in a short span of time. You don't need to go far to create a reaction with it. Nothing. So, I went elsewhere (to the elbow) and found something that did work.

The second was a student of mine. Same situation – student needs help on the lock. I come over and do it myself and nothing. This time it was a small hand variation of the center lock, using two fingers as the fulcrum. I heard two small pops in his hand and thought to myself, *“Oh oh! I've broken something.”* He looked at me, flexed his hand and said, *“Professor, my hand feels warm.”* That was all. As it was I didn't break anything.

The point here is that in practical application, you might run into someone who has a pain shut off in an area. One of the things Remy Presas impressed upon us was to “go with the flow.” Here, going with the flow would be to transition into something that *will* work, whether it would be another lock or an entirely different action (strike, throw, etc.). A friend of mine, Ron Chapel of Sub Level Four Kenpo Concepts, prefers to set the person’s body up so that pain is a by-product of the action rather than the main focus of the action. I’ll have to get with him on this further to fully get the data but I include this as another way of going about locking. The pain of the lock is the frosting on the cake rather than the cake itself. Anyway, watch out for the person who has a pain shut off. It doesn’t happen very often but it does happen.



In the above sequence, I demonstrate an example of going with the flow. Here I catch and go into an arm bar which he doesn’t really feel. As I can tell I don’t have pain compliance, I shift right into a type of diving throw I call “the stretch.”

### Training Clarifications

1. For the basis of clarity I use the terms same side and cross side for grabbing. These terms are for when you are facing your partner. *Same side* is your left to his right, reaching forward and not crossing your body to make contact. *Cross side* is handshake style (your right to his right), where you cross your body to make contact. I will make the distinction on each lock whether your thumb is up or down when making the grip. Cross reference the written instructions with the pictures and you’ll be able to follow along.

2. In the interests of safety, have your partner tap on you or on himself at the *first moment of pain*. This is called “tapping out.” Do not wait until you can’t take any more pain. There is no need to get tough about it and hurt yourself. Most accidents happen because “it doesn’t hurt *that* much.” Be safe.
3. Practice the locking motion in a smooth, flowing manner. Quick jerky motions can injure your partner. Save those for actual application, not for practice.
4. Here’s a safety observation point for the person executing the lock: the moment your partner shifts his body while you are going through a lock, you have him. The lock is working. The body will naturally shift position to avoid pain. When you see a shoulder drop or his waist bend, etc., know that you have him in the lock and if your partner doesn’t tap out, slow down the lock. You have it already. *His body* told you. I seldom take someone’s word that “it doesn’t hurt that much.” The body, the human organism, reacts faster than analytical thought. A good example of this is when you touch a hot stove. You don’t think about it, weigh the pros and cons of whether you should remove your hand or not. The body goes into action when it is threatened with harm of some sort. So, I watch my partner’s body for the sign that the lock is working. I accidentally broke a partner’s wrist because *I* didn’t see his body reaction and went too fast. Practice slowly, smoothly and observe your partner’s reactions.



*Here’s an all too familiar sight at a seminar - Prof. Presas making someone “dance” on his toes.*



## Locking Techniques

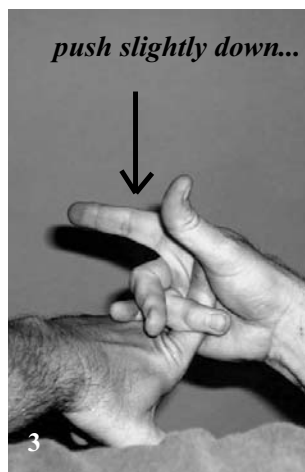
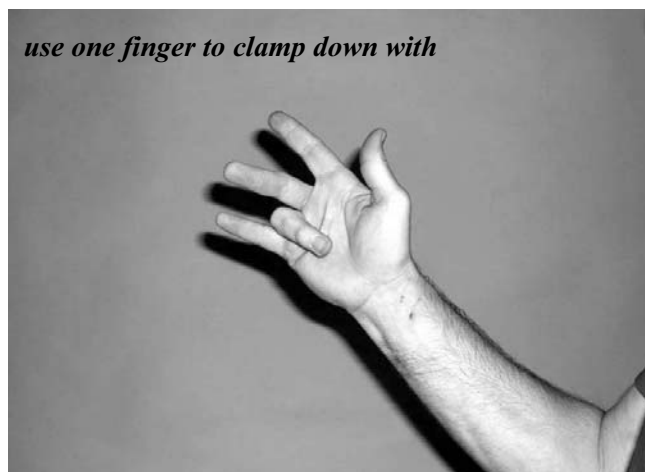
The following locks will be taught following up the arm from the finger up to the shoulder and then the legs. The cane locks will be shown in a section of their own. A note about the names of the locks. The locks will be familiar even if some of the names aren't. Prof. Presas often would call a particular lock by a different name at different times.

I'll demonstrate various locks from different situations. Some will be from grab defenses. Some will be offensive grabs. Some will be from a defense against a punch. In the long run it won't matter what you do the lock off of. When you grab your opponent, "you will be there already." Become familiar with what you do once you have grabbed your partner. After you have learned a number of locks, you will see possibilities everywhere.

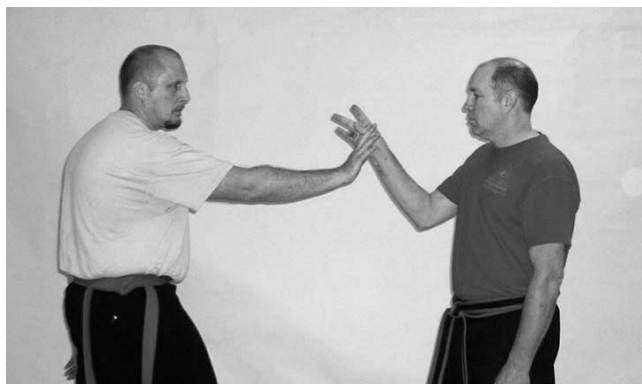
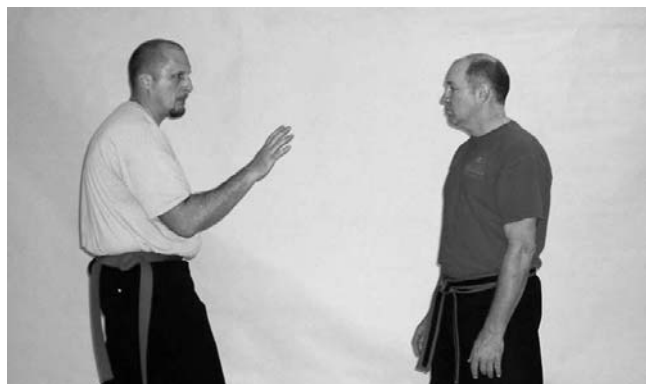
Note: I have endeavored to show the different locks from your own visual reference point. Some of the locks it was impossible to get the camera in the right position to do so.

### Finger Locks

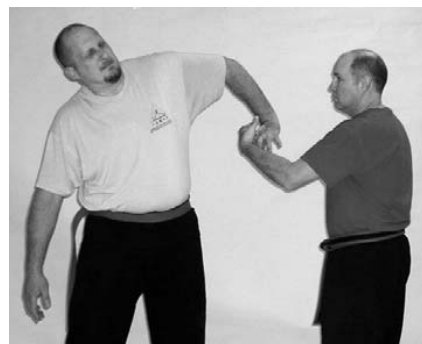
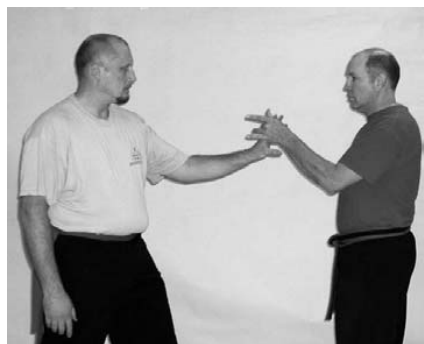
#### *One finger lock*



Make your hand like this: Open your fist so that your hand is completely open. You insert your partner's hand so that the web between your thumb and forefinger would touch the index finger of their hand. Then hook the middle or ring finger around the index finger of your partner. Push slightly down before applying the roll over and this will create the two way action contained in exercise 1.

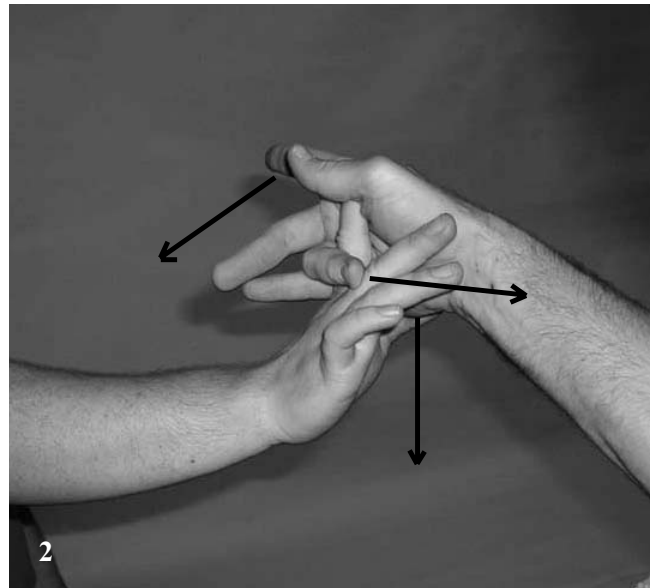


I am overdoing the down push in photo #3 above for illustration purpose only. Your down push would only be about 1/4 inch prior to rolling the hand. Besides downing your partner you can also pick him up on his toes by turning your hand upward as if doing an uppercut punch. This is a standing center lock variation of the 1 finger lock.



This can be done against a person who points his finger at you threateningly or against a push. You just snatch the finger and away he goes.

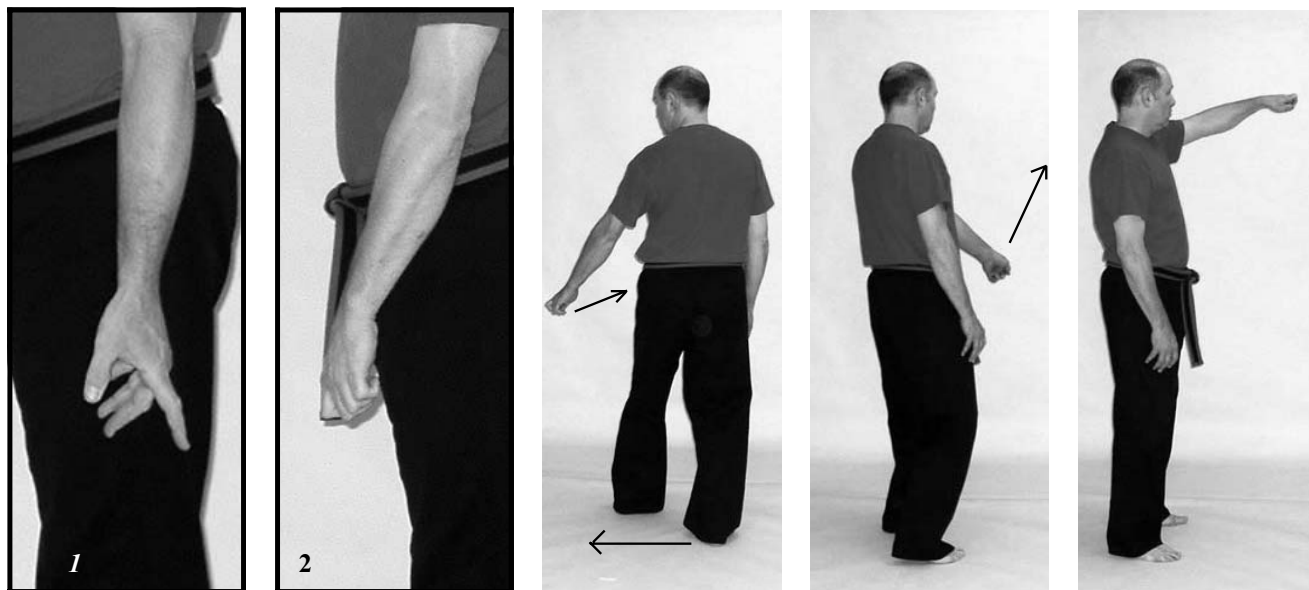
Here's a view of the one finger lock as you are looking at your own hand doing it.



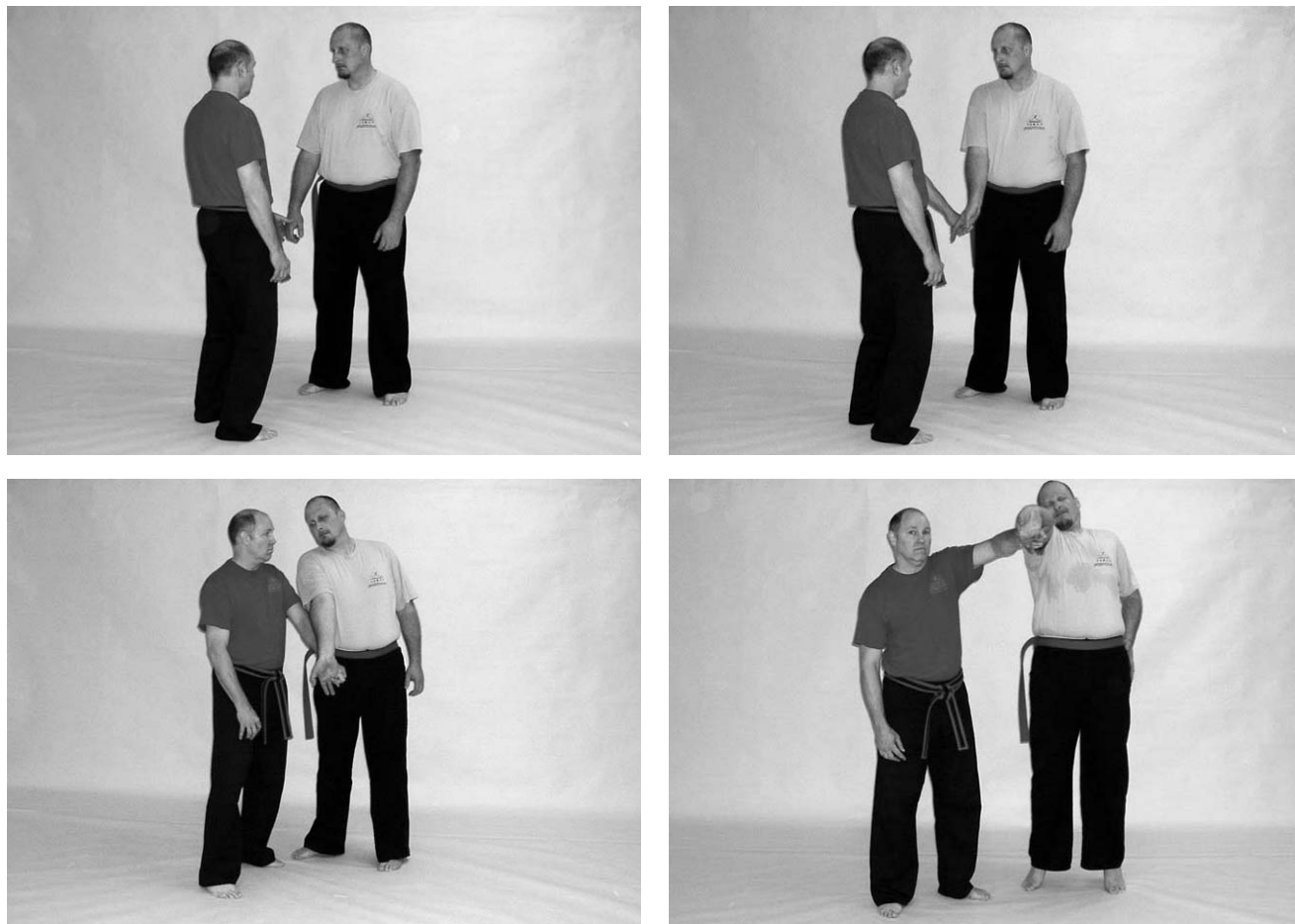
In the above photos you see how the hand inserts to capture the index finger of your partner. In photo #2 you see how your finger locks over the finger of your partner and the force vectors you execute: downward with the palm heel, forward with the top of your hand and rearward with your “capture finger.” In photo #3 you can see this is done in a circular fashion and is not straight line. Photo #4 shows when you lift the one finger lock upwards.

I go over the one finger lock in great detail in my school as it is one of the hardest locks to execute as you are going after only one digit, the smallest appendage to lock.

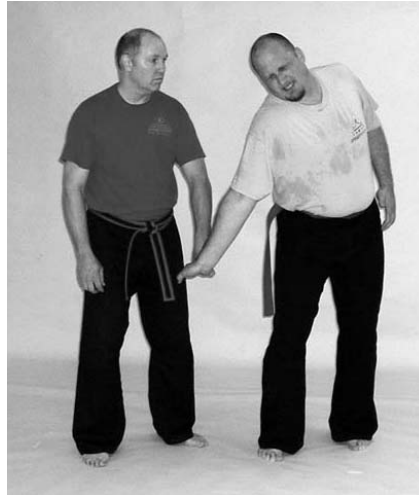
*Two finger lock.*



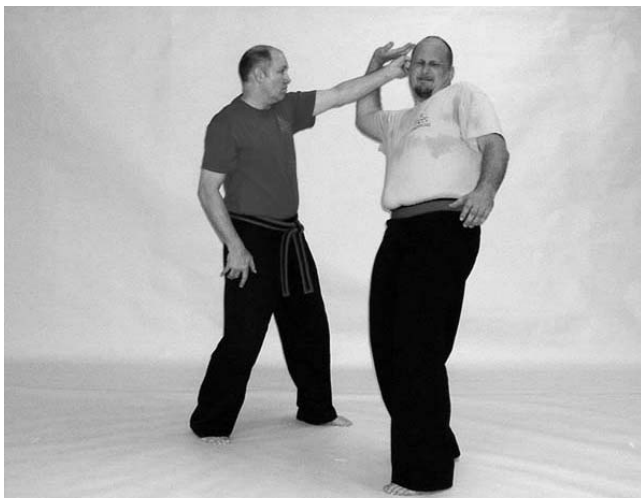
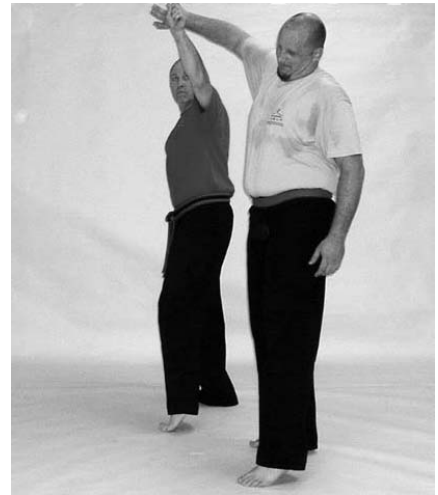
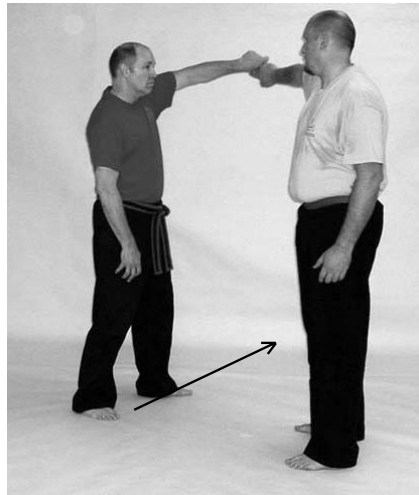
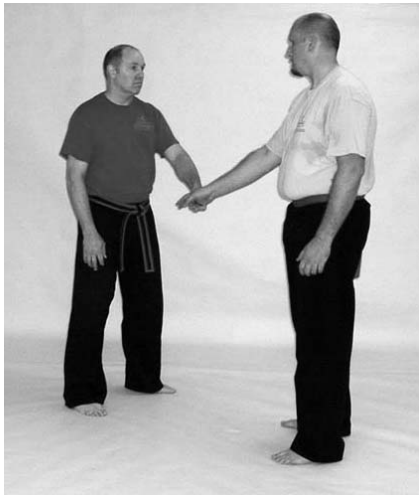
As an offensive grab, you loop your thumb across the back of his hand (photo 1) while your index and middle finger (or middle and ring finger) curl across the grabbing portion of his two little fingers (photo 2). Then you pull back your fingers while you roll forward your index knuckle joint. In the above photos I am doing this using a rear circle step for positioning as well.



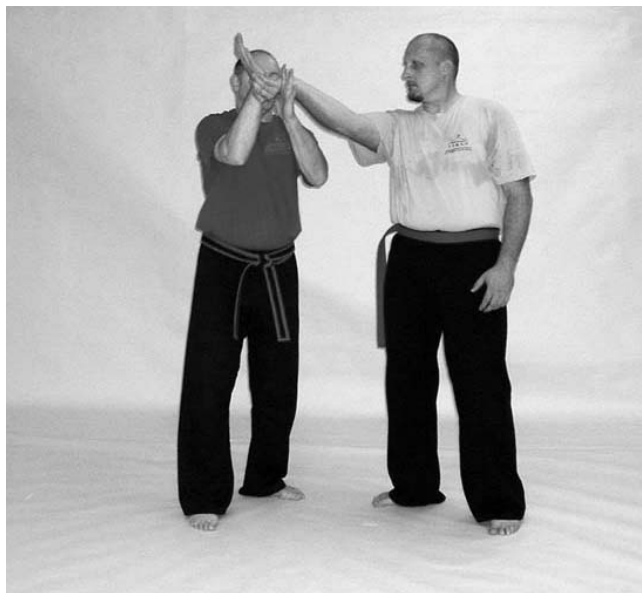
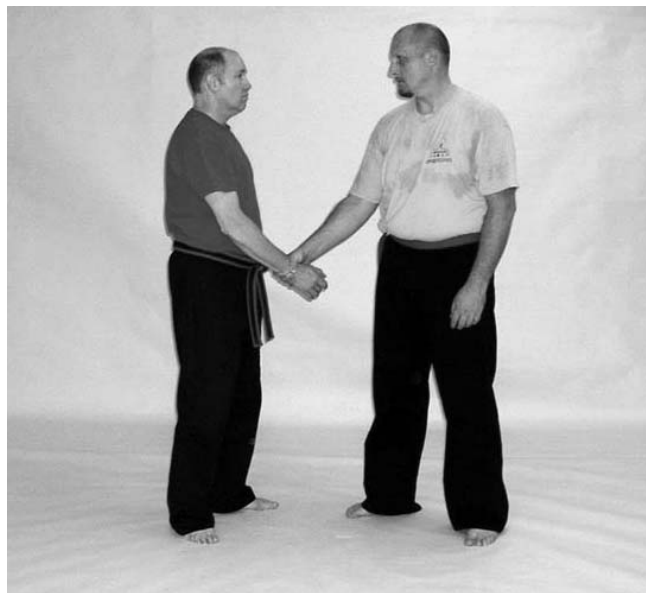
You don't have to go up with a two finger lock. You can drive him straight to the floor.



Using the two finger lock for a take down, you swing his arm to the outside, do a walk through (under his outstretched arm) and direct the two finger lock over his shoulder. If you maintain a good grip on his fingers, he will go down.



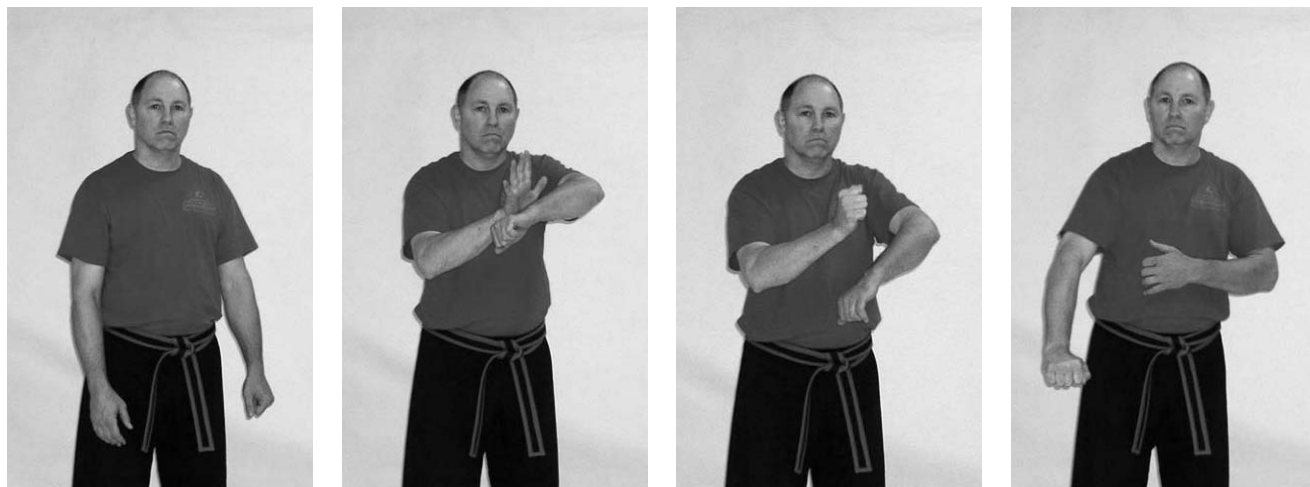
If you use the two finger lock against a grab, swing your partner's arm up in front of them, peel their two little fingers off of your wrist and follow up with the lock.



You notice in this picture of Prof. Presas executing the lock, his forearm is aiding the lift of the arm.



Another way to execute the two finger lock is to grab his hand from the back so that when you peel his fingers, you have the backs of them in your fist. You do the actual locking motion much like a downward block.



Solo: reach over the top of your other arm, make a fist and sweep down and outwards.

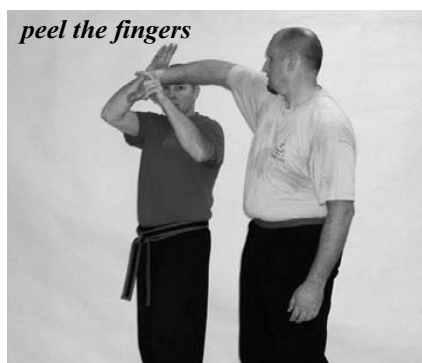
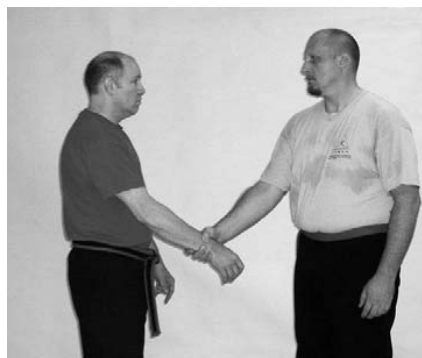


Roll his arm up and outwards to weaken his grip. Peel his two little fingers from your arm and grab. Reverse your direction to go to your opposite side and then upwards. Lead with the hammerfist of your hand in this action. Ensure that you roll your fist (little finger downwards) as you raise his arm to increase the pain.

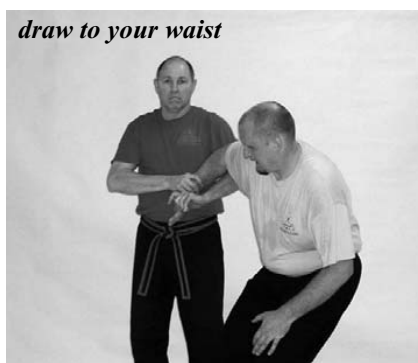


### *Standing two finger lock (yubi tori)*

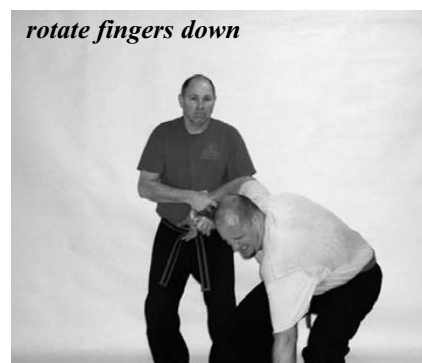
The standing two finger lock or yubi tori (Japanese for “finger technique”) is a favorite of my first instructor, Loren Christensen. Loren was a cop for over 20 years in addition to being a military policeman in the army while stationed in Saigon during the Vietnam war. To quote Moses Powell, his stuff is “road tested.” Loren told me he would use this technique often to get a person out of his car. You put your hand over the top of the back of your partner’s (your left to his right). Your arm is under his. Your thumb braces against the base of his thumb where it meets his wrist. Your last three middle fingers hook his little finger. The key to the yubi tori is that the direction of the pull of your fingers is *across his hand*. You pull his little finger towards the base of his thumb in a diagonal direction. This is what will create intense pain. You can use your other hand to grab his wrist and brace it against your waist so that your partner can’t jerk it out of your grip.



*peel the fingers*



*draw to your waist*



*rotate fingers down*

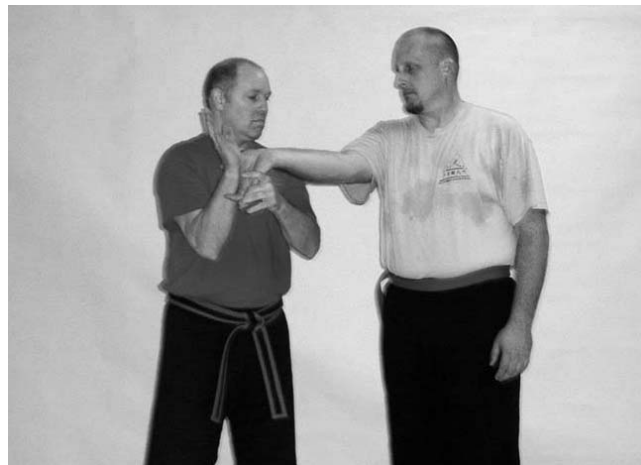
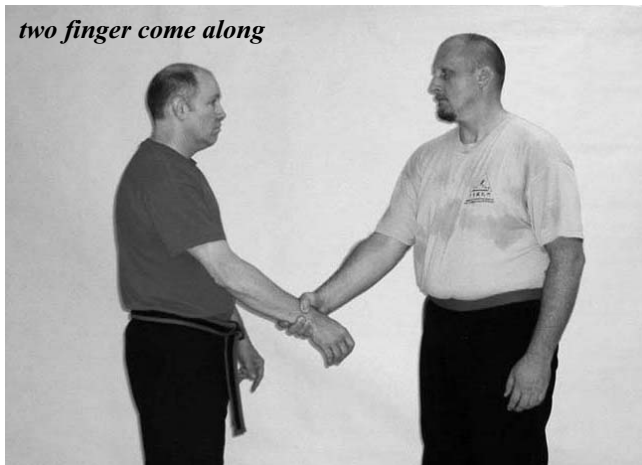
From a cross side grip, you raise your partner’s hand to the outside and secure his hand with your own grip (photo 2). You do a walk through as you peel his two little fingers into your hand (photos 3&4). Bring his hand to your waist and brace it against you (photo 5). The final action is the twist downward of his fingers (photo 6).

### *Two finger come along*

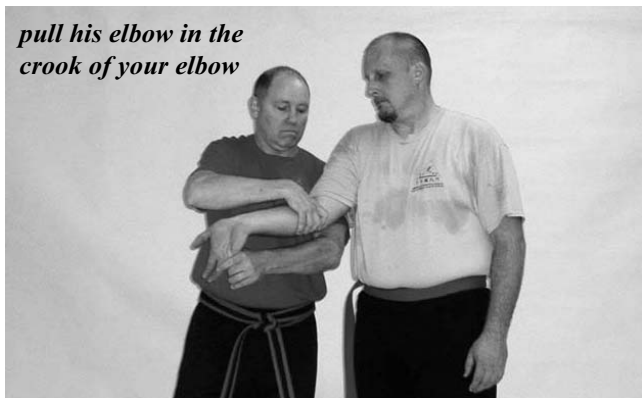
This is an extremely painful lock. You can enter into this lock in any of the ways you have entered into a regular two finger lock. I’ll show on the next page the step by step entry from a cross hand grip.



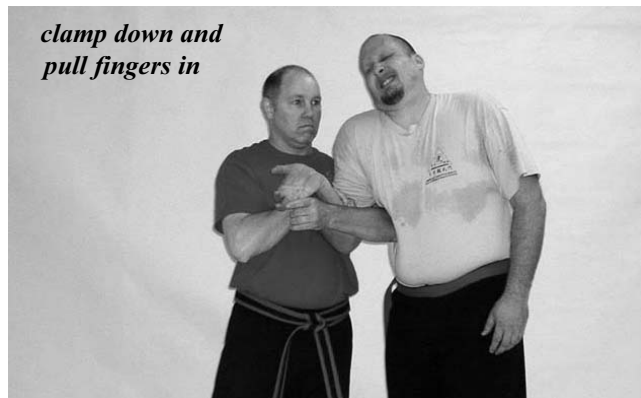
*two finger come along*



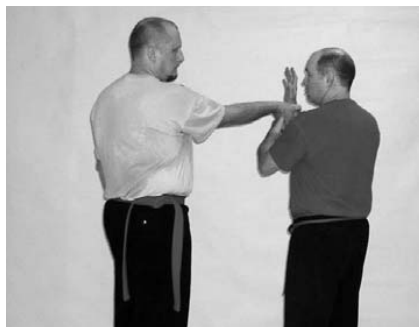
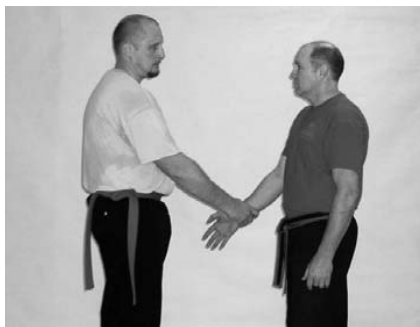
*pull his elbow in the  
crook of your elbow*



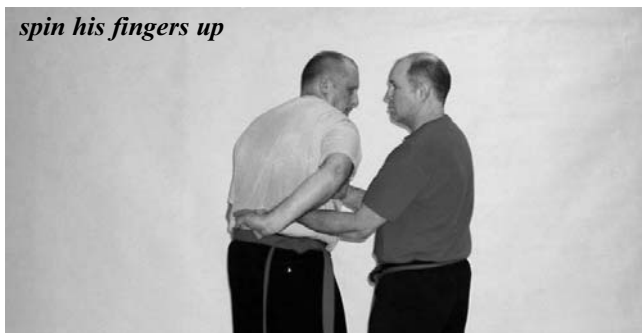
*clamp down and  
pull fingers in*



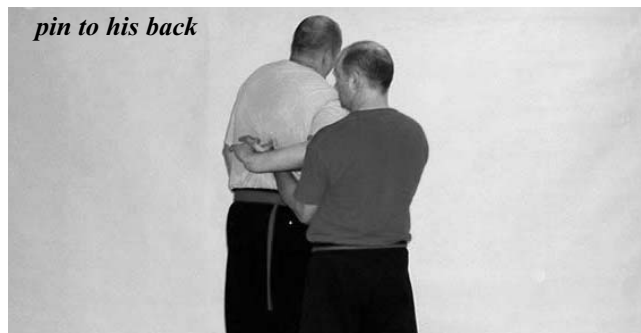
Raise your hand up across his body, fingers pointing upward. Peel his two little fingers off the grip and push forward. Use your other hand to bend and direct his elbow into the crook of your elbow. Pin his arm between your ribs and arm. Pull backwards on the fingers for the lock. A variation of this is to put the come along behind his back. This is extremely painful as well.



*spin his fingers up*

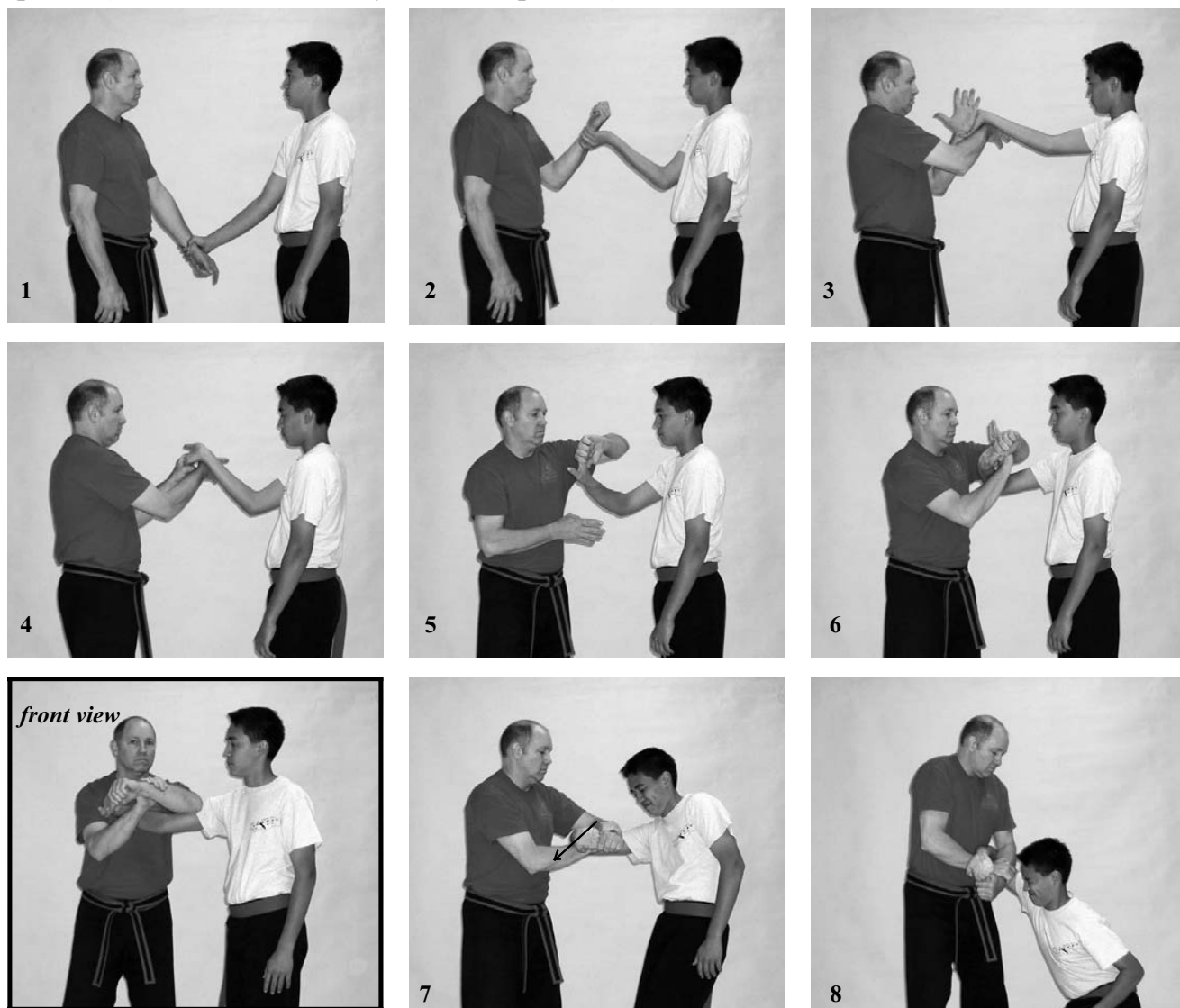


*pin to his back*



### *Finger four finger lock*

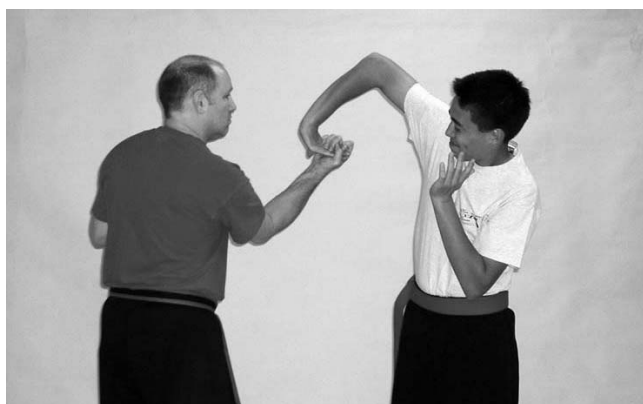
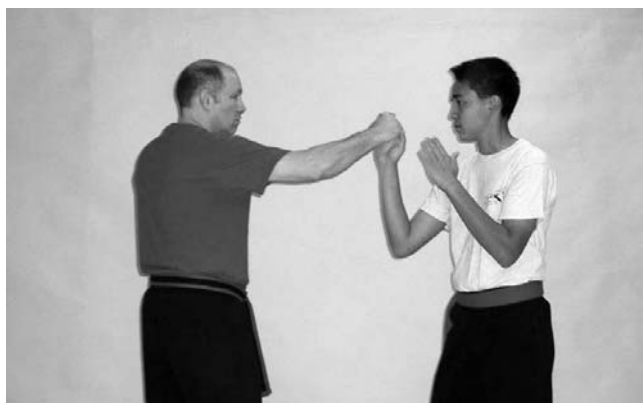
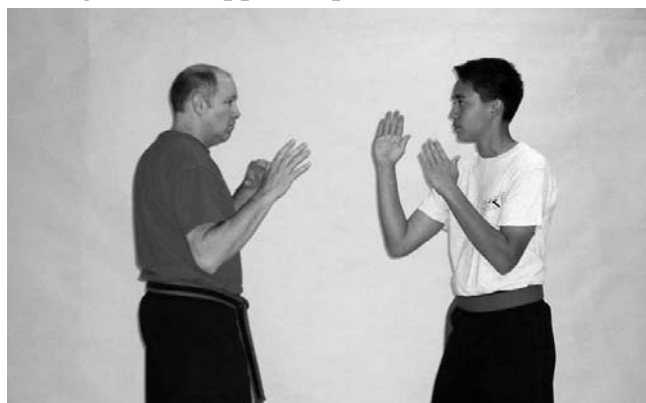
This lock is a favorite of the Ryukyu Kempo practitioners. Prof. Presas introduced it to us in the mid 1990's. You start it off with a strike to the wrist to open up his hand (photo 3). From there you draw your hand down his and grab his fingers (photo 4). Roll your hand over like a hook punch (photo 5). Insert your arm under his and over yours (photos 5&6), clamp onto your own wrist (photo 7) and draw his arm to your waist (photo 8).



### *Full finger lock*

This is another lock that Prof. Presas would use a lot. He would demonstrate this as an opening action coming off an empty hand single sinawali training drill. I use it as an offensive grab when your opponent has his hands open. The second variation is used as a defense against a wrist grab. (photos on next page)

Reach across and grab his fingers. Ensure his fingers are in the palm of your hand. Squeeze them so that they overlap each other. This is a very important point. Draw your hand down and up like hitting with an uppercut punch.



You start the wrist release variation the same way, with a strike. You do a walk through, grabbing his fingers as you do. You utilize the Small Circle exercise 1 at the end of the action.

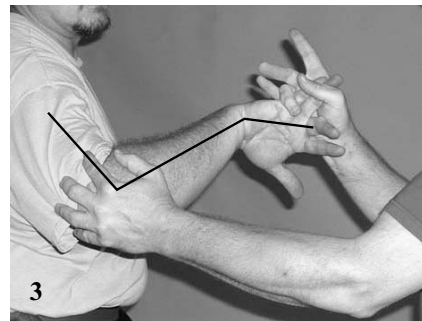
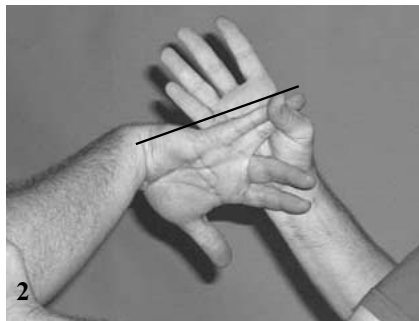
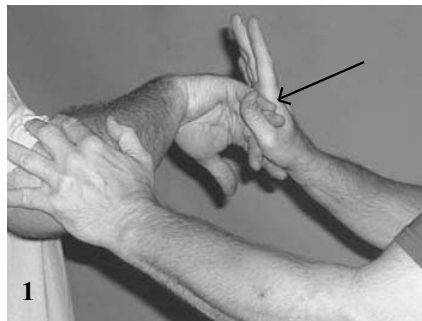


## *Two finger center lock*

This is a great lock for someone who has small hands. You insert your thumb in between his middle and ring fingers and do exactly as you do in the one finger lock, Small Circle exercise 1.



Key points to this lock are in the following photos: 1 - insert the thumb deep, 2 - press inward with your hand to maintain a straight line between his fingers and wrist, 3 - use your other arm to keep the bend of his elbow, maintaining the “s” of his arm.



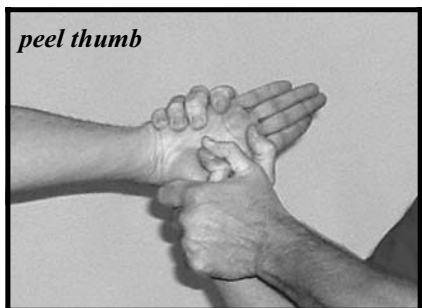
## *Finger forearm lock*

Prof. Presas would use this when presented with an obstruction to his counter strike. Upon contact you grab his hand with yours (thumb in the palm as shown in the close up photo) and secure it to your arm. You roll your elbow over his hand and down your waist for the lock.



## *Thumb lock*

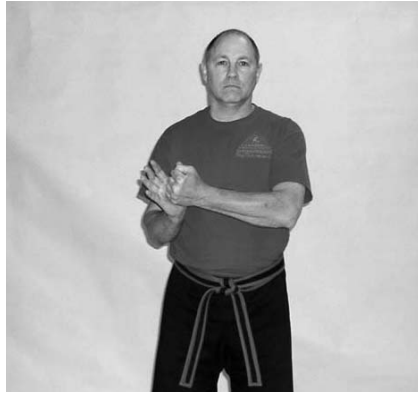
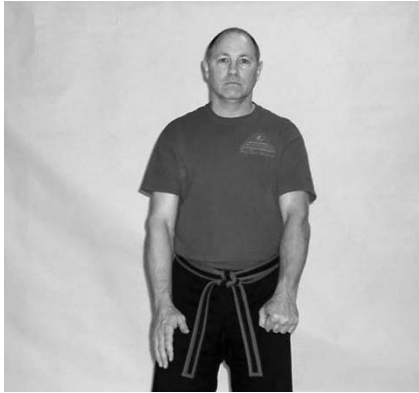
This is a counter to when you begin a downward wrist lock and your partner tightens up and makes a fist to stop it. You simply peel his thumb away and compress. He will go down.



## Wrist Locks

### *Two hand wrist lock*

This was the first basic wrist lock taught to me by Prof. Presas. Later, he added a Small Circle “twist” to it, the downward press at the end. You see by the solo photos below, your other hand augments the grab action.



You can use a forearm variation of the two hand wrist lock as a counter to a wrist grab. Raise your hand (fingers up) and as you peel his hand from your arm, roll your forearm over the back of his hand to augment your grabbing hand for the lock.

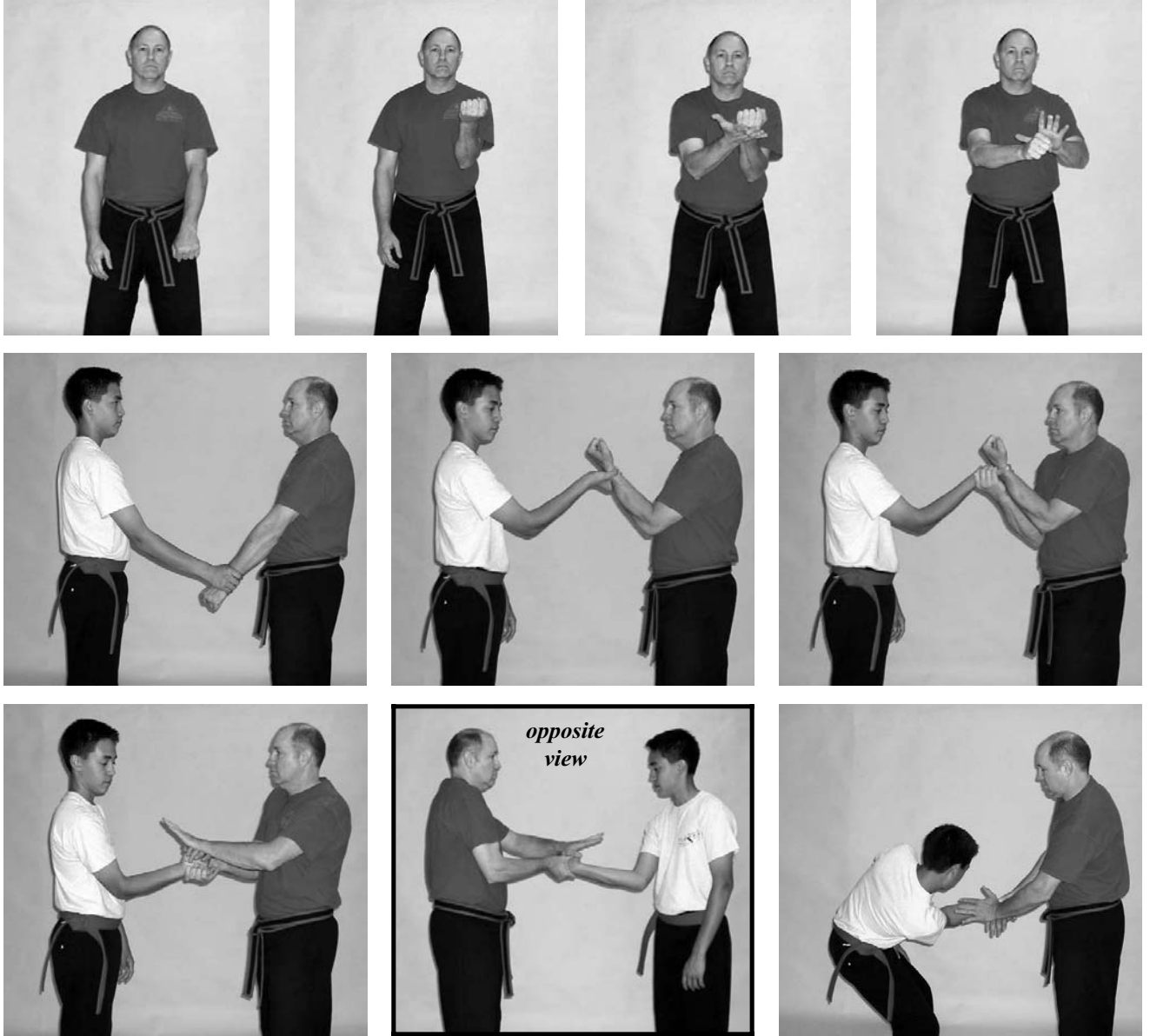


A very key point I want to make here is an answer to the question, “When do I press down?” If you remember, I made a point in the section on “Training Clarifications” that his body will tell you when you have the lock. His body *will make an adjustment* as a result of the pain. In this lock, his shoulder will drop. That’s when you know you have him. That is when to press down.



## *Under hand wrist lock*

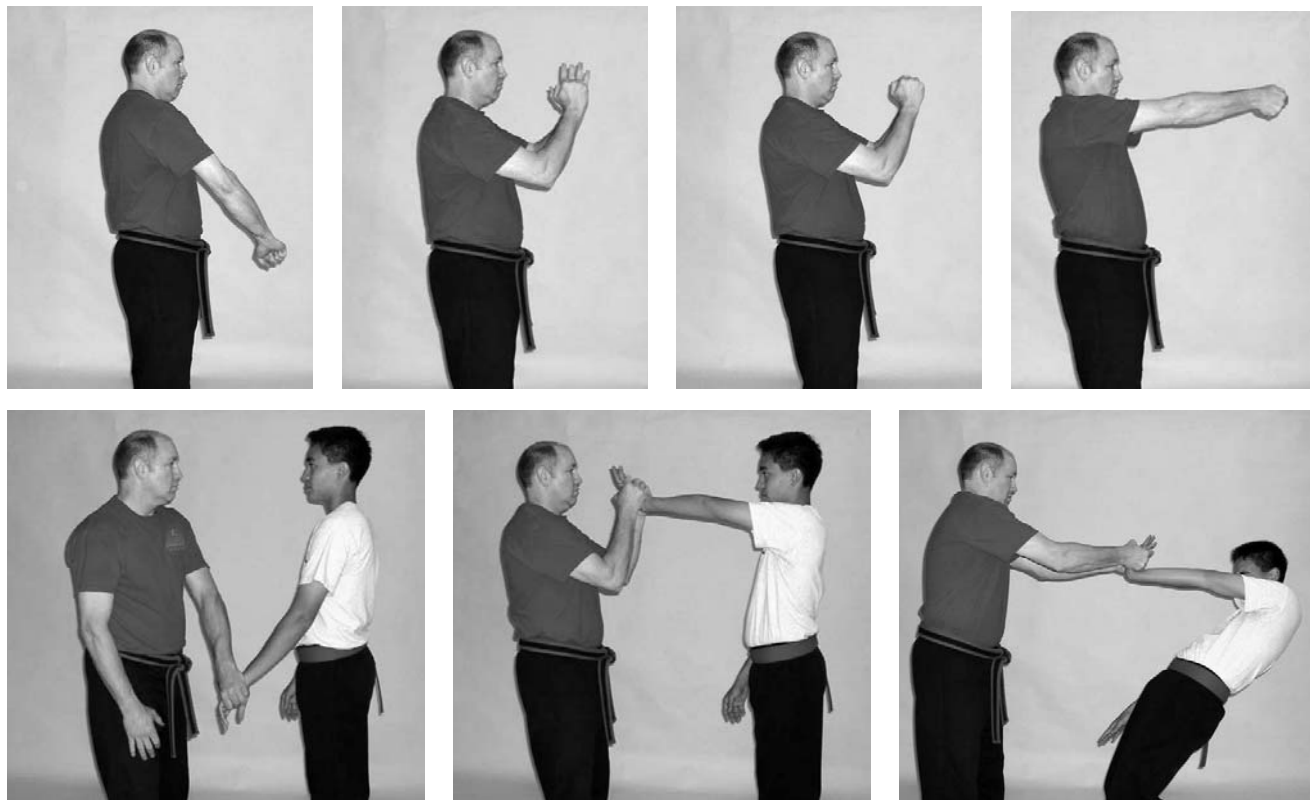
This variation is where you grab his hand from underneath to do a two hand wrist lock. In the solo action notice in photos 3 & 4 you roll the initial grab hand over and grab with the under hand movement. You are peeling his hand off with your under hand action and pressing down with the other hand.



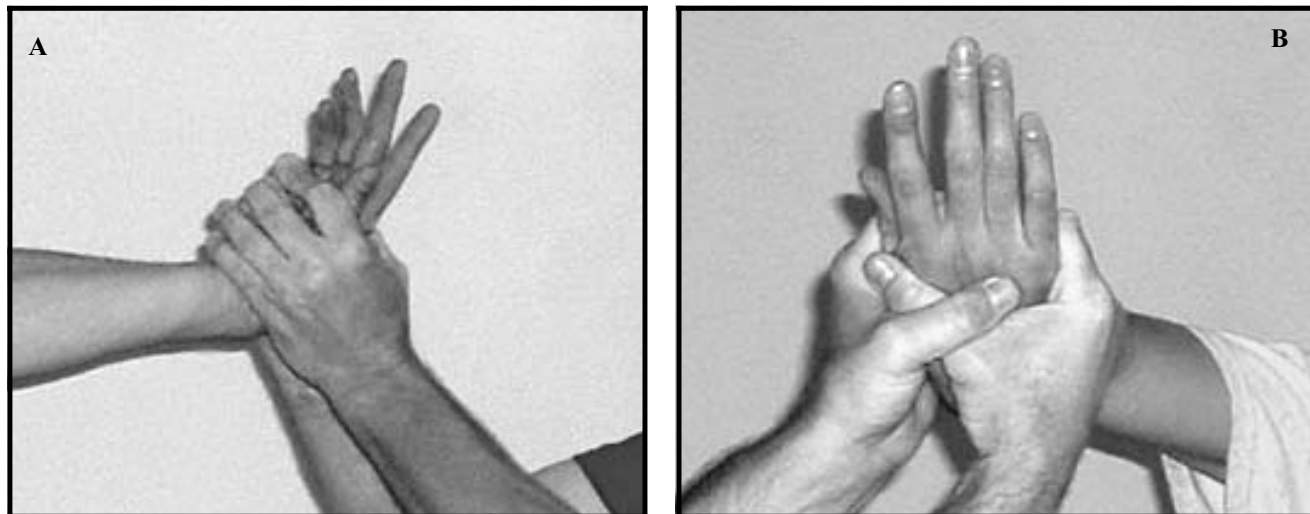


## *Downward wrist lock*

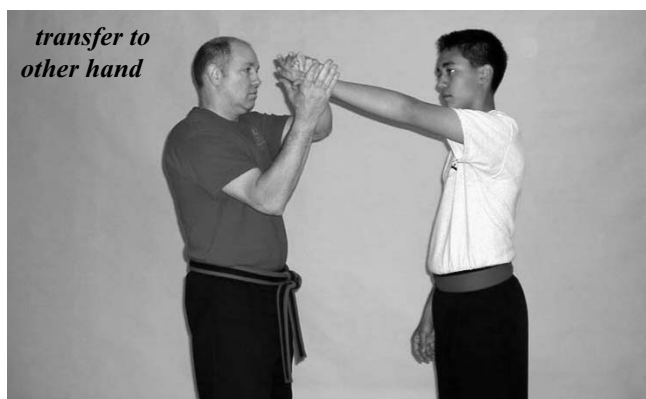
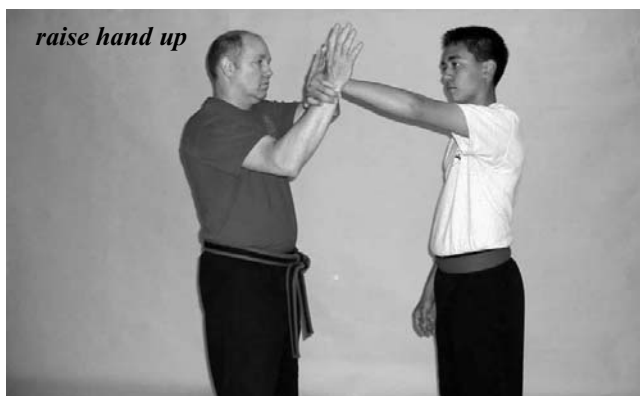
The title for this lock comes from the direction your partner goes once you initiate it. A key point is to bend the wrist directly towards his head. As his head lowers, adjust the direction of the wrist bend so that it still is directly aimed at the head. This is the trick in the effectiveness of this lock.



I am going to make an important point at this time that relates to all wrist locks. Never cover or grab the wrist. That will impede your ability to bend or twist the wrist. You want to grab the hand so that the wrist has free range of motion when you lock it. If you look at the photos below you'll notice that I A) grab the hand and not the wrist, B) overlap my fingers in the grip so that there is no free play in the grip that I have his hand.



*Here is a defensive application of the downward wrist lock.*



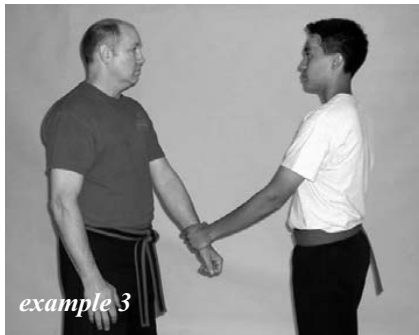
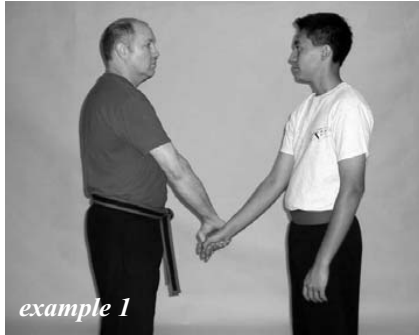
*You can effect a downward wrist lock by pinning it against the chest against strike #2.*



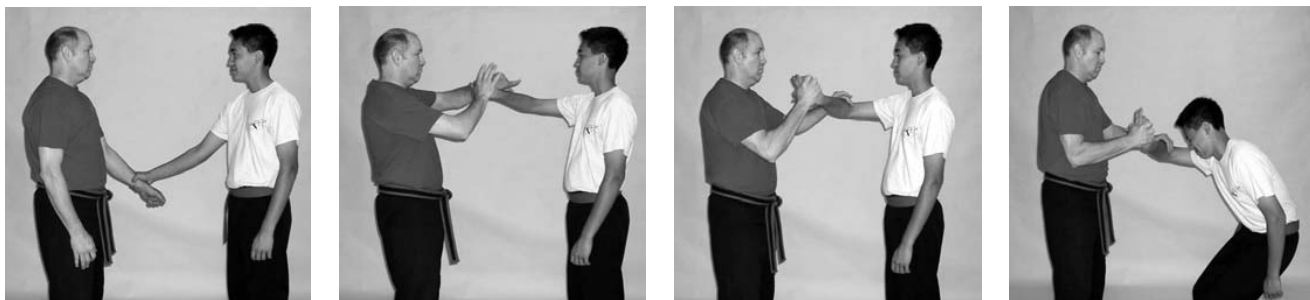
## Center lock

Prof. Presas had more entries into this lock than any other I can think of. You've already seen the two finger center lock. The key points on this lock is to A) ensure you have an "s" position of the arm and B) keep your partner's hand vertically aligned, straight up and down. Any angle of the hand will decrease the amount of pain and effectiveness of this lock.

*Example 1 - offensive center lock. Example 2 - defensive, same side grab. Example 3 - defensive, cross grab.*



*If you can't secure his grab to your arm, transfer his hand to your other hand and lock him.*



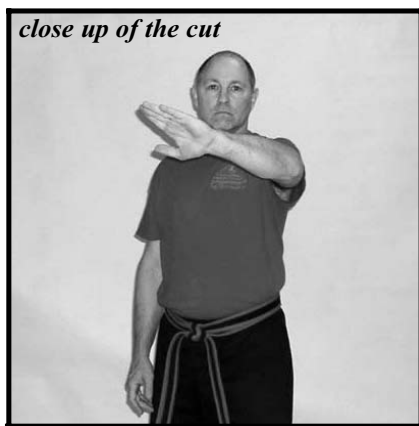
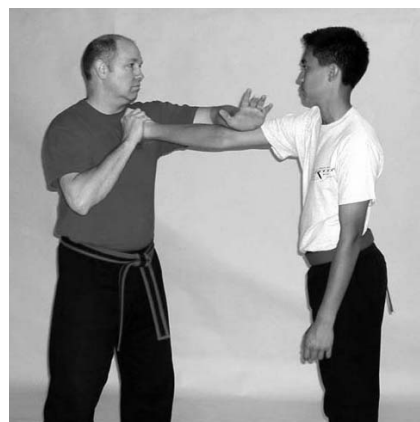
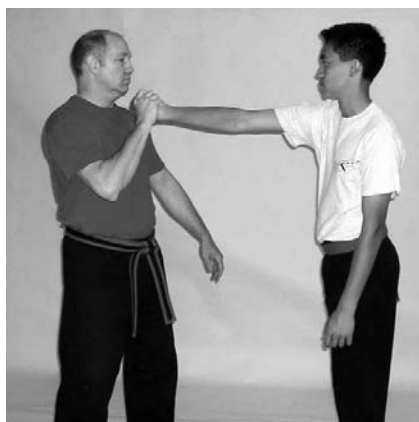
*You can use the biceps to secure his wrist for a center lock when you pass a #2 strike.*



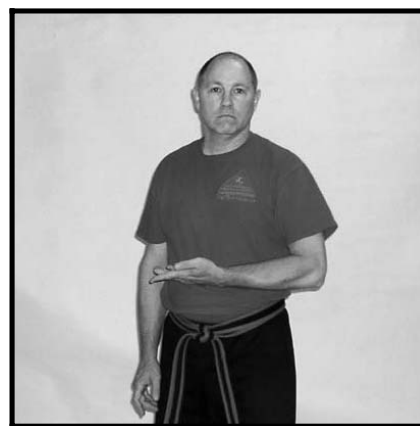
*The body center lock you pin his hand on your chest with one hand, press with the other for the lock.*



If your partner stiffens his arm and you can't get the "s" configuration, here's something I learned from Prof. Wally Jay. You just reach over his arm and cut back towards your stomach. It bends the arm and works like a charm.

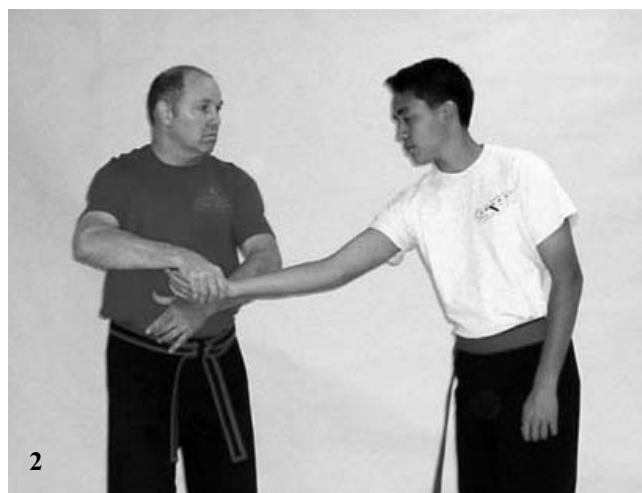


*close up of the cut*

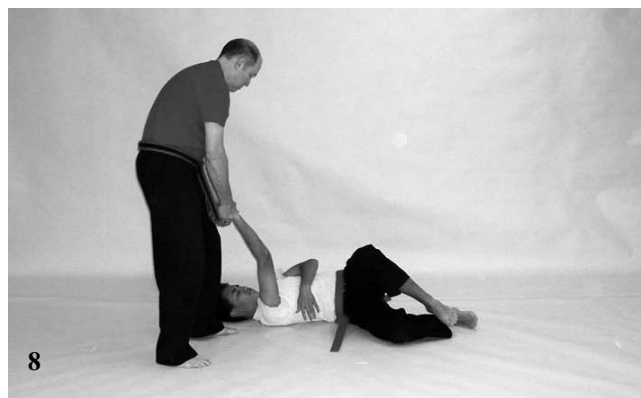
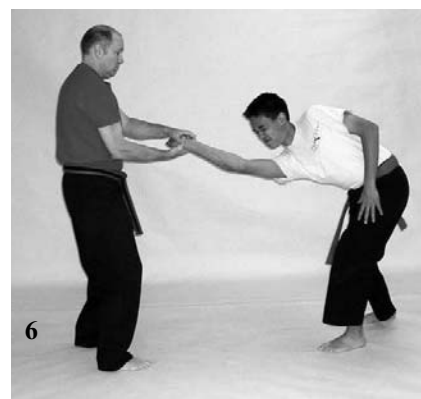
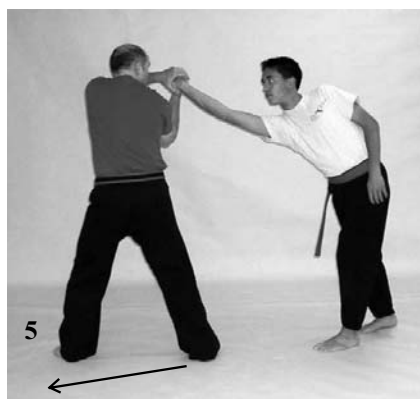
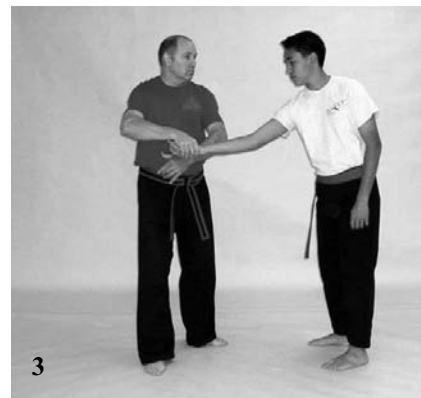


### *Backward lock/throw*

This lock is fundamentally the same as the two hand wrist lock but you stretch out your partner's arm much farther to give a different kind of torque on his wrist (photo #1). I also grab his hand on the release as you would a hand shake (photo #2). I'll present it with the same entry as you would a side by side lock/throw. The full sequence is shown on the following page.



## Backward lock/throw continued



1-2. Pull his hand across your body.

3. Grab his hand with your other hand.

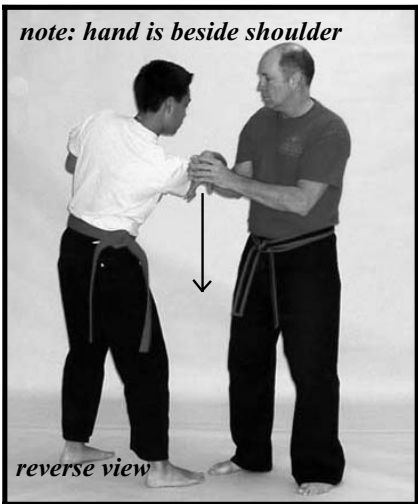
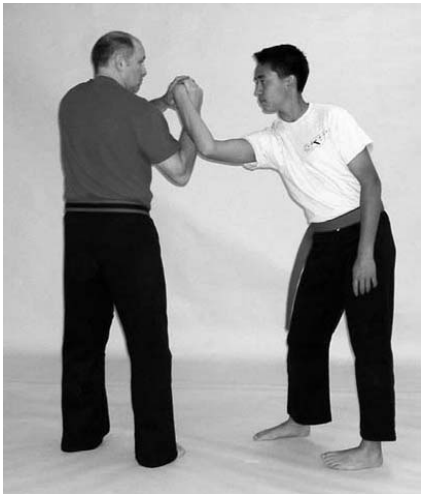
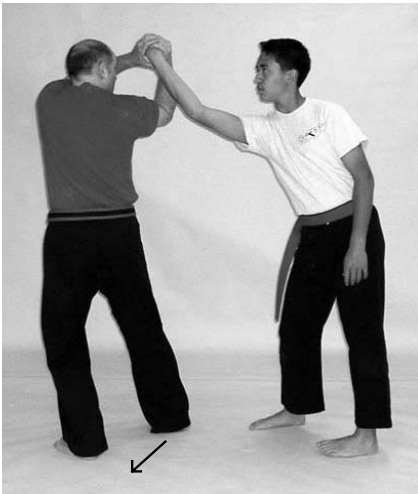
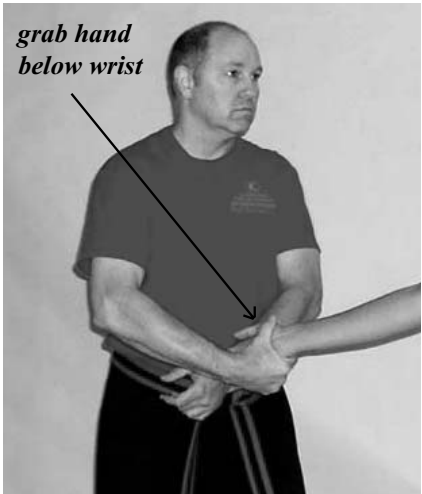
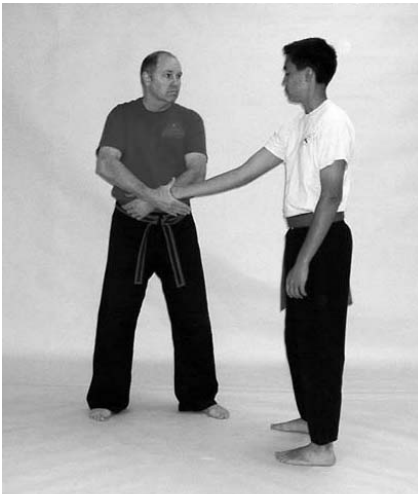
4. Raise his hand up and grab with other hand. Do a walk through *away* from him rather than towards him.

5. Step back while twisting his wrist, further stretching him out.

6-8. Lower the lock while you step, taking him down.

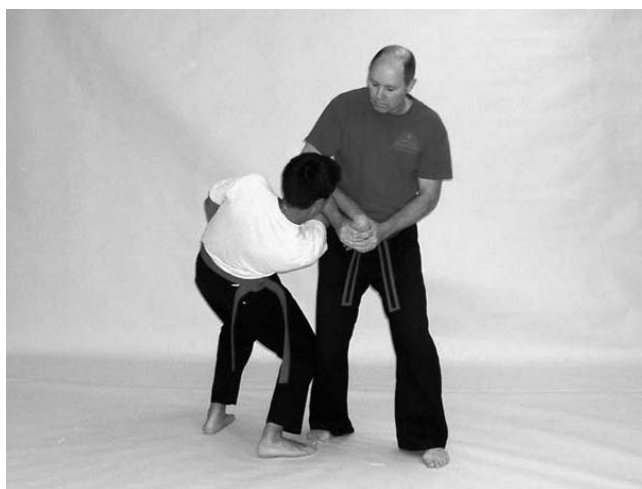
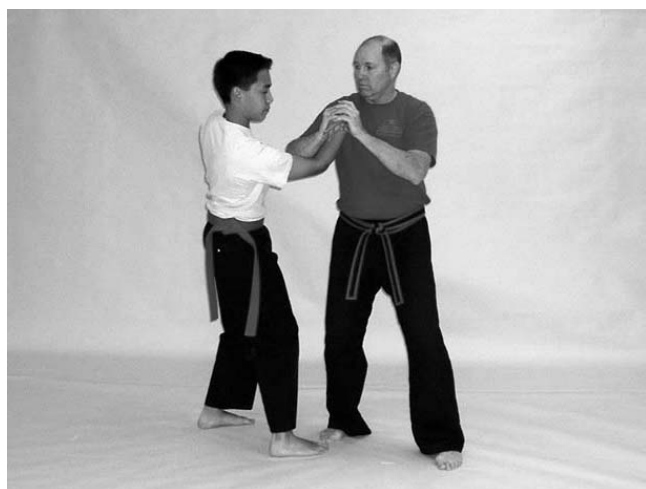
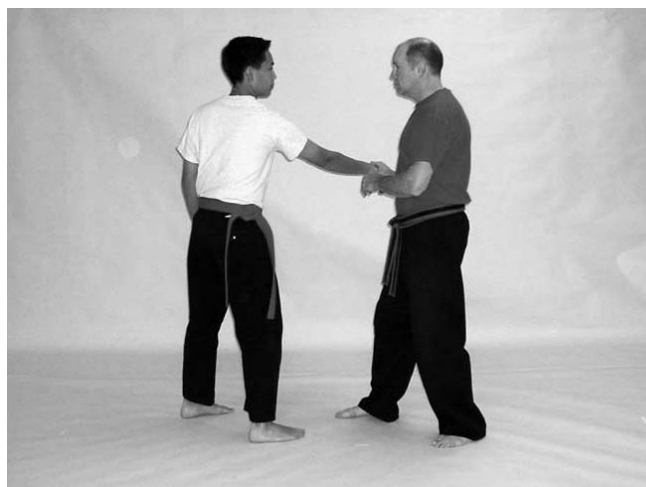
*Side by side lock/throw*

This is another lock Prof. Presas used a lot. Key features are that you grab his hand below the wrist and that you have two force applications at work. The first is exercise 1 of the Small Circle and the second is taking his wrist straight downward as you finish the lock.





There is a variation of this lock/throw where you have his hand in between your hands. This is a response to his pulling away from you as you try an arm bar. This is a good example of going with the flow of your opponent.



### *Come along immobilization*

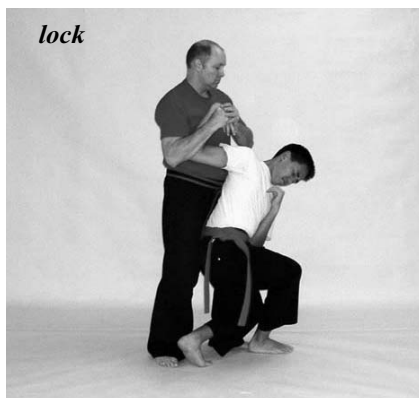
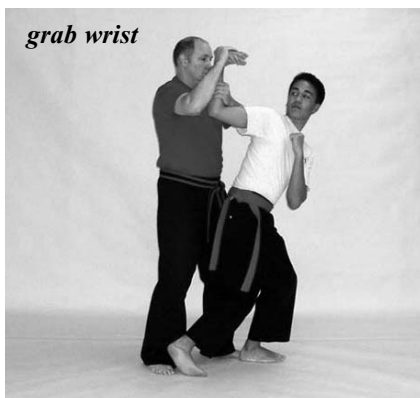
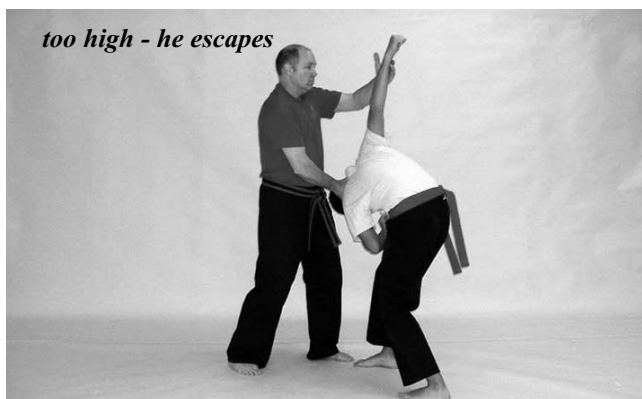
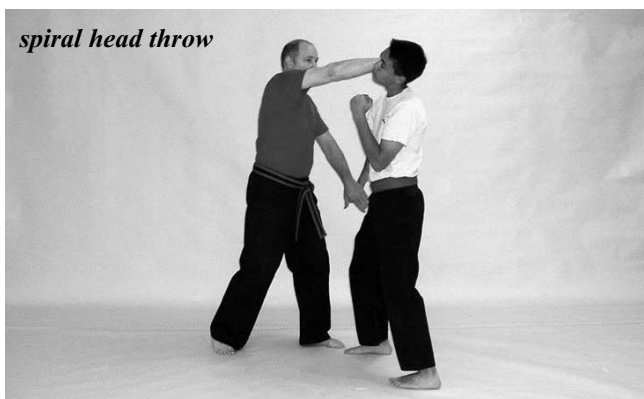
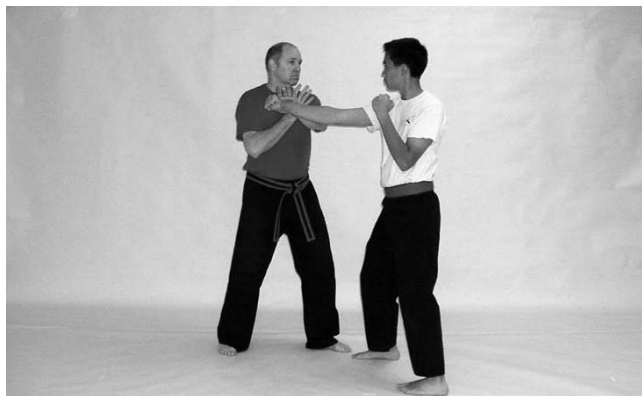
This next lock I never knew a name for so here it is, the come along immobilization. This lock is worked off of a faulty spiralling head throw. The error in the throw is to not force your partner's head down low enough therefore enabling him to spin out of it...and right into this lock. Full photos on the next page.

*The author (right) executing this lock at a Remy Presas Summer Camp, circa 1993, in Portland, Oregon.*





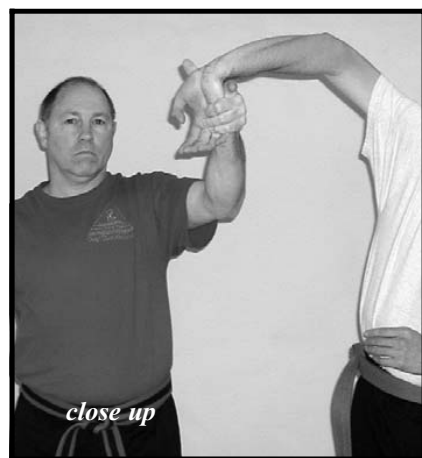
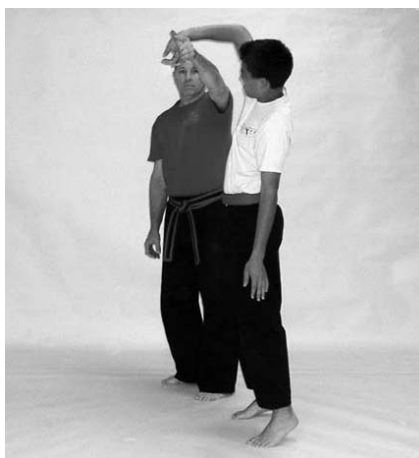
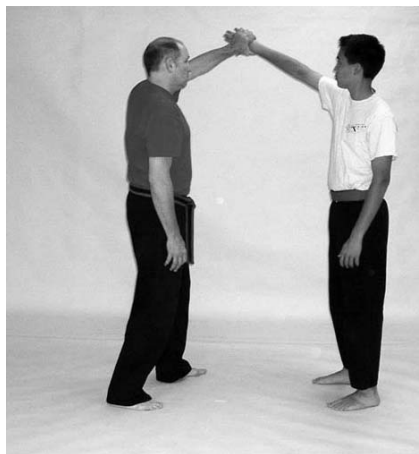
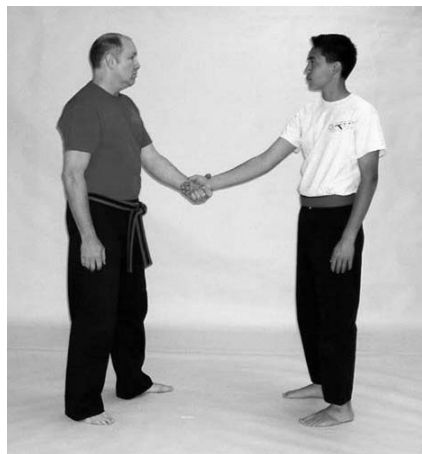
## Come along immobilization continued



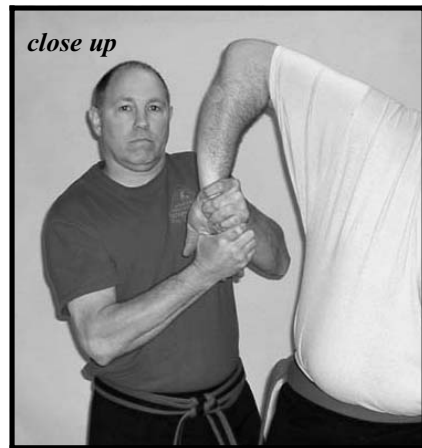
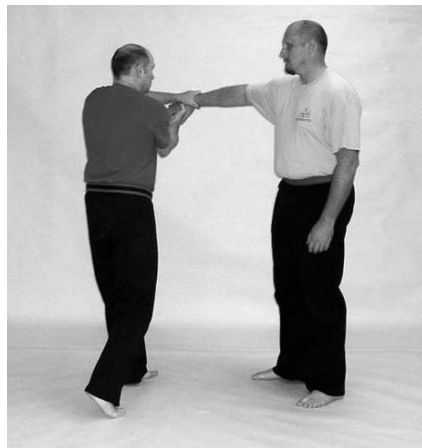
### *Standing center lock*

Standing center lock is another of Prof. Presas' favorite locks. He and Prof. Wally Jay were equally adept at it. An aspect of Prof. Presas' execution was that he did it with one hand. I call this the strong hand method. An interesting point here is that he created a "circular roof" with his partner's arm. He would then add a sideways rotation of the wrist along with the forward roll of exercise 1, almost a reverse direction exercise 3. He'd lift you off your feet in a hurry. I work off of a variation which uses two hands and instead of creating a circular roof, I make my partner's lower arm totally vertical when I lift and rotate. Photos of both types are on the next page.

## Standing center lock (one hand)

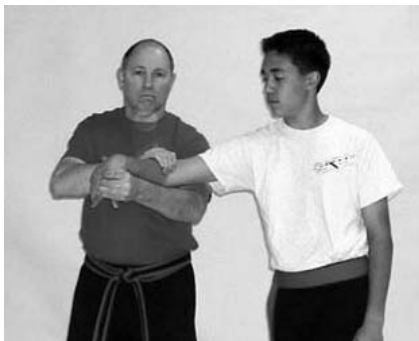
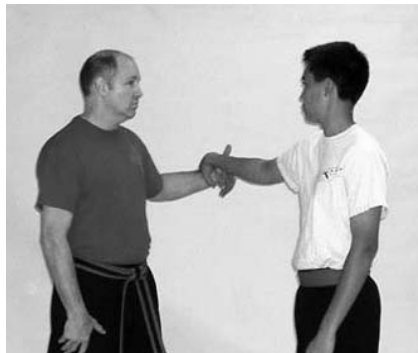
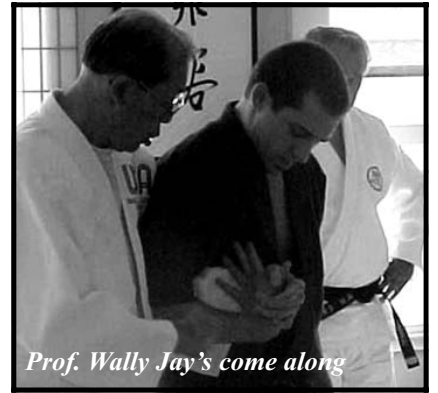


The set up for the standing center lock with two hands is the same as the one handed version. You just attach the second hand during the walk through. In this lock I do grab his wrist with my second grip for support. This is the version I use for people who are stronger than I am. Also notice that after I twist I raise his arm straight up for the lock.



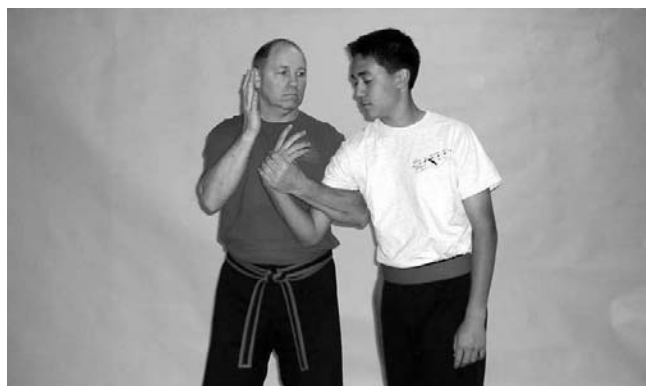
## *Come along*

This is an interesting lock to get into. From a same side grab, you shift your hand to the outside with your thumb up and your fingers down. Cross your hand back in front of you. Reach over with your other hand. Pull back with your elbow and clasp over the top of your hand.



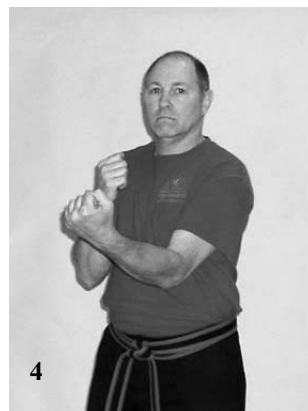
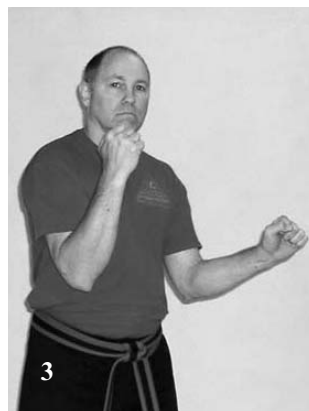
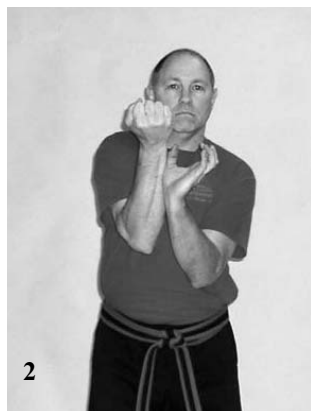
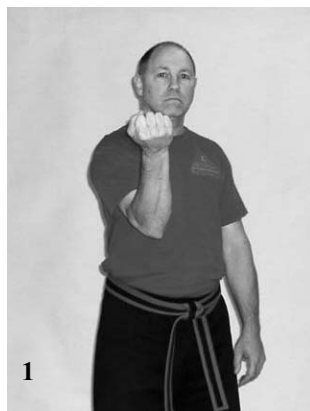
## *Goose neck*

The standard entry for the goose neck is when you go for a come along and your partner rolls his wrist to avoid the lock and his fingers point upwards. Here is another from a cross grab. You reach under his arm and bring it back to the “tuck” position in the crook of your elbow. You peel out your hand and fold his. Due to the structure of the arm in this position, your direction of force is downward for the lock.



## *Thumb lock*

This is a very painful and equally hard lock to describe in words. Follow the solo pictures.



1. Circle your arm up in an inside block. 2. Reach across with your other hand, thumb up and grip. 3. Circle hand out and 4. roll upwards as in an uppercut punch motion.

Thumb lock - once you secure the lock, straighten your wrist to accentuate the pain (photos 8&9)



*reverse view 3*



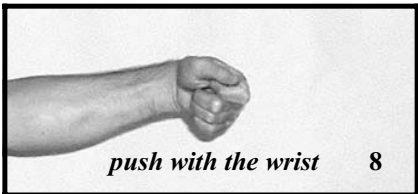
*reverse view 4*



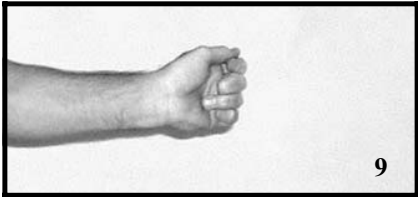
*reverse view 5*



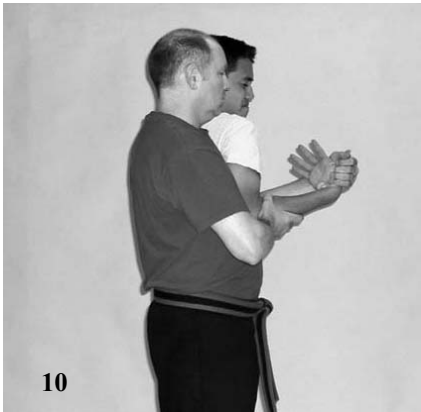
7



*push with the wrist* 8



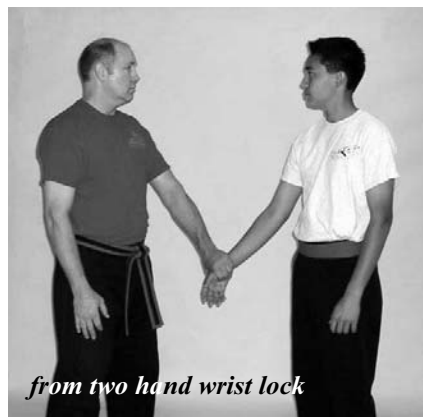
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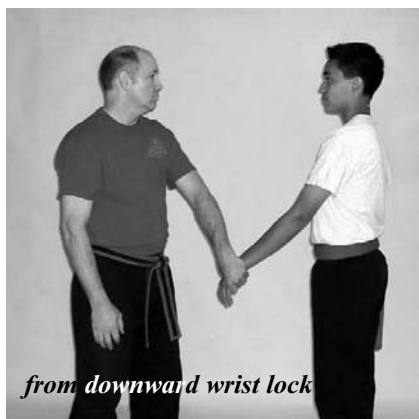
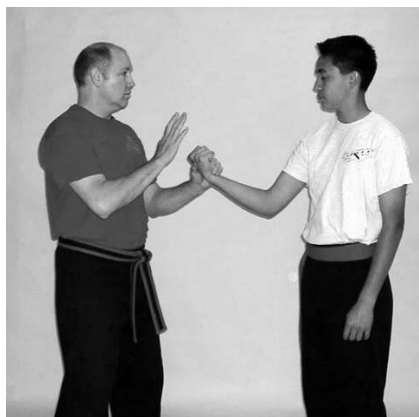
10

## *Fist lock*

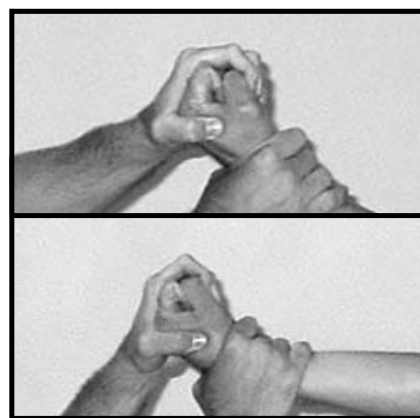
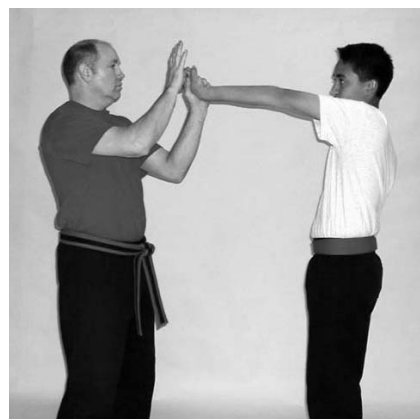
My ex-wife, also a student of Prof. Presas (one of the few women 4th degree black belts he promoted), had small hands. Many of the locks she had to figure out small hand variations as Prof. Presas had a lot larger hands than she did. What was especially frustrating to her was that people would make a fist and tighten up so that she couldn't execute the lock...until...she reached over the fist one day and cranked down. Instant pain!. As making a fist tightens the tendons, clamping over the fist and not allowing it to loosen creates a painful tendon stretch when you bend the wrist. She had no more trouble after that.



*from two hand wrist lock*



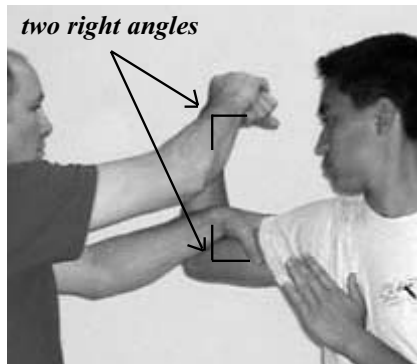
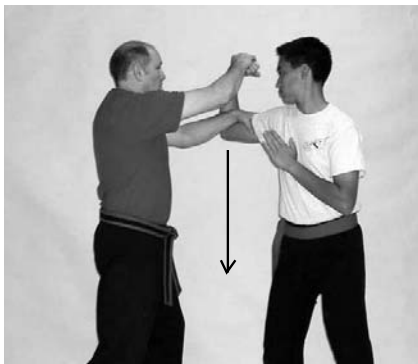
*from downward wrist lock*



*Close up of gripping the fist*

## *Wrist/biceps lock*

Coming off of a trapping hands defense, you raise his hand and strike his elbow to bend it. Creating a two-point right angle configuration (right angles at both the wrist and elbow shown below), you then press straight downward on the wrist for the lock.



## *Forearm throw*

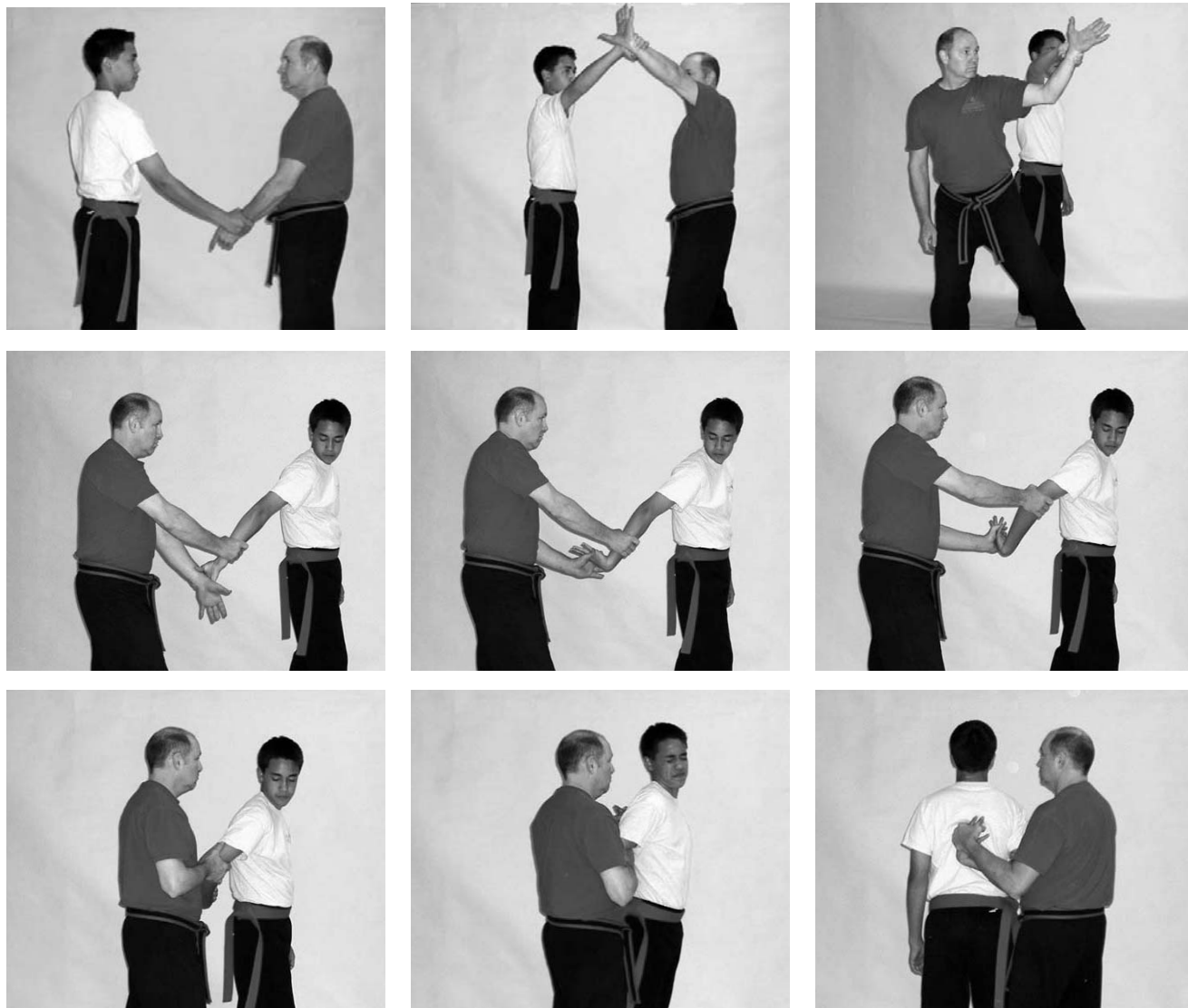
Mechanically, this is very similar to the defensive center lock. You secure his hand and roll your fist over his arm, using your “door knock knuckles” to dig into the nerve in his forearm. You will drop him fast with this lock.





## *Come along to the back*

I use this with a walk through so that I can get behind my partner. This is an extremely painful lock and is a good one for mobile control. The middle row of photos I exaggerate the distance between us so that you can get a decent view of the hand grab and elbow bend to create the come along position of his arm.



I want to again stress several key points to executing a wrist lock:

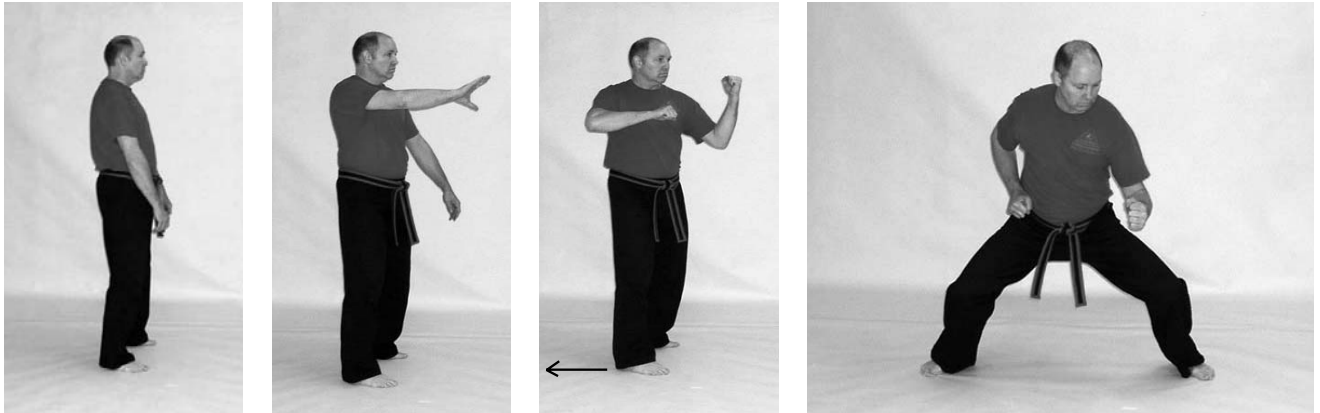
1. Grab the hand below the wrist. If you grab the wrist you will impede the bending of it.
2. When I grab, I make a fist. Do not grab with straight fingers (like a duck's bill). His hand can slip out of a grab like that easily.
3. Use the appropriate Small Circle Ju Jitsu exercise with the lock.



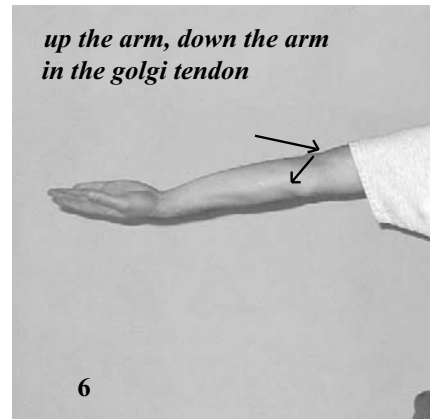
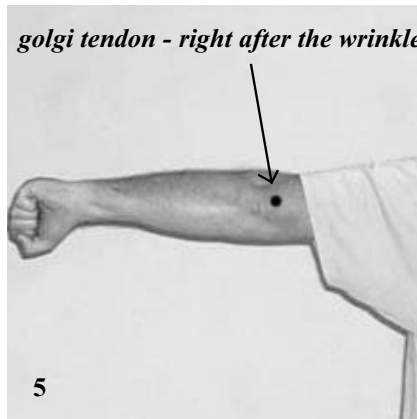
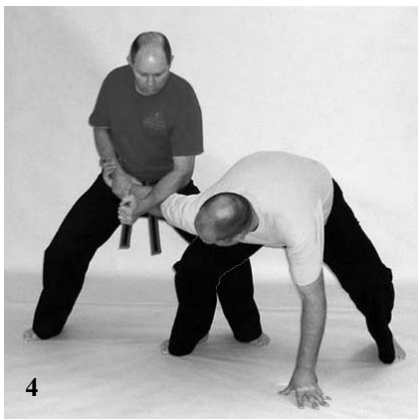
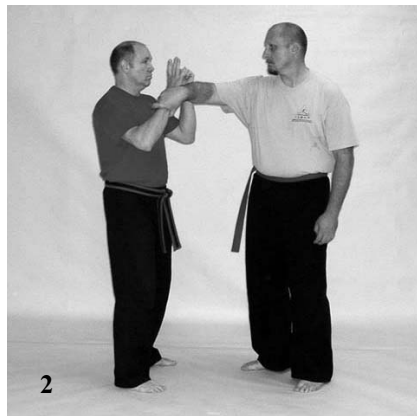
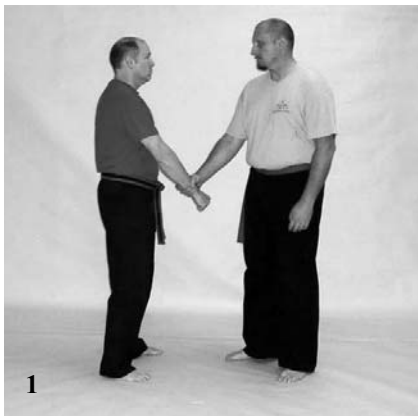
## Elbow Locks

### *Arm bar*

Also called the forearm bar, this is one of the most basic locks in any system. A key to the effectiveness of this lock is to activate the golgi tendon by either applying a digging pressure *before* you push the arm down or an *up the arm/down the arm* dig. Otherwise you'll be going force against force and the stronger person will win.

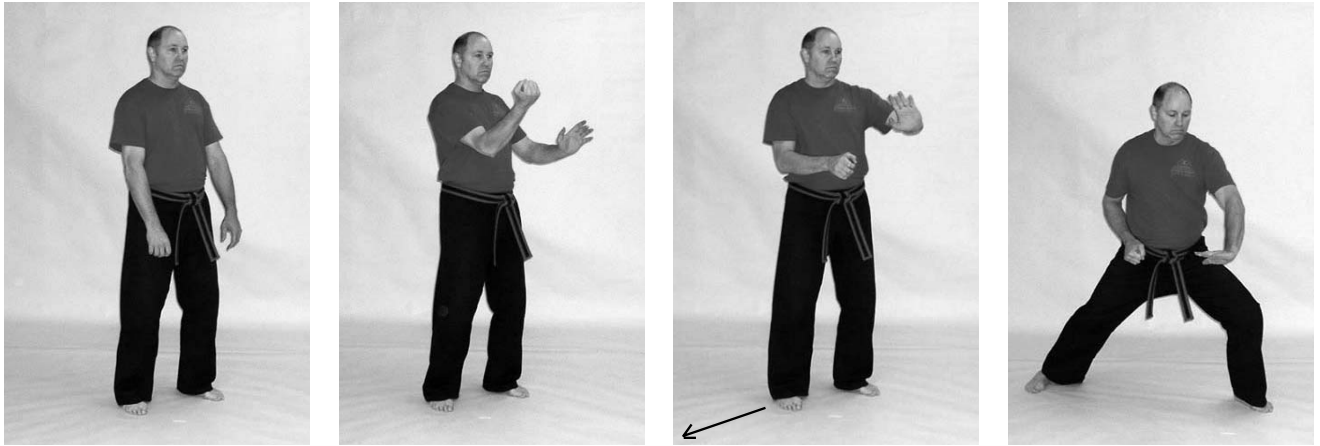


I use horse stance as it pitches my partner in front of me, away from my legs. In photo #5 you see the exact point to apply pressure to. It is in the insertion right after the point of the elbow. Photo #6 shows you the direction and sequencing of the Ryukyu Kempo *up/down* dig.

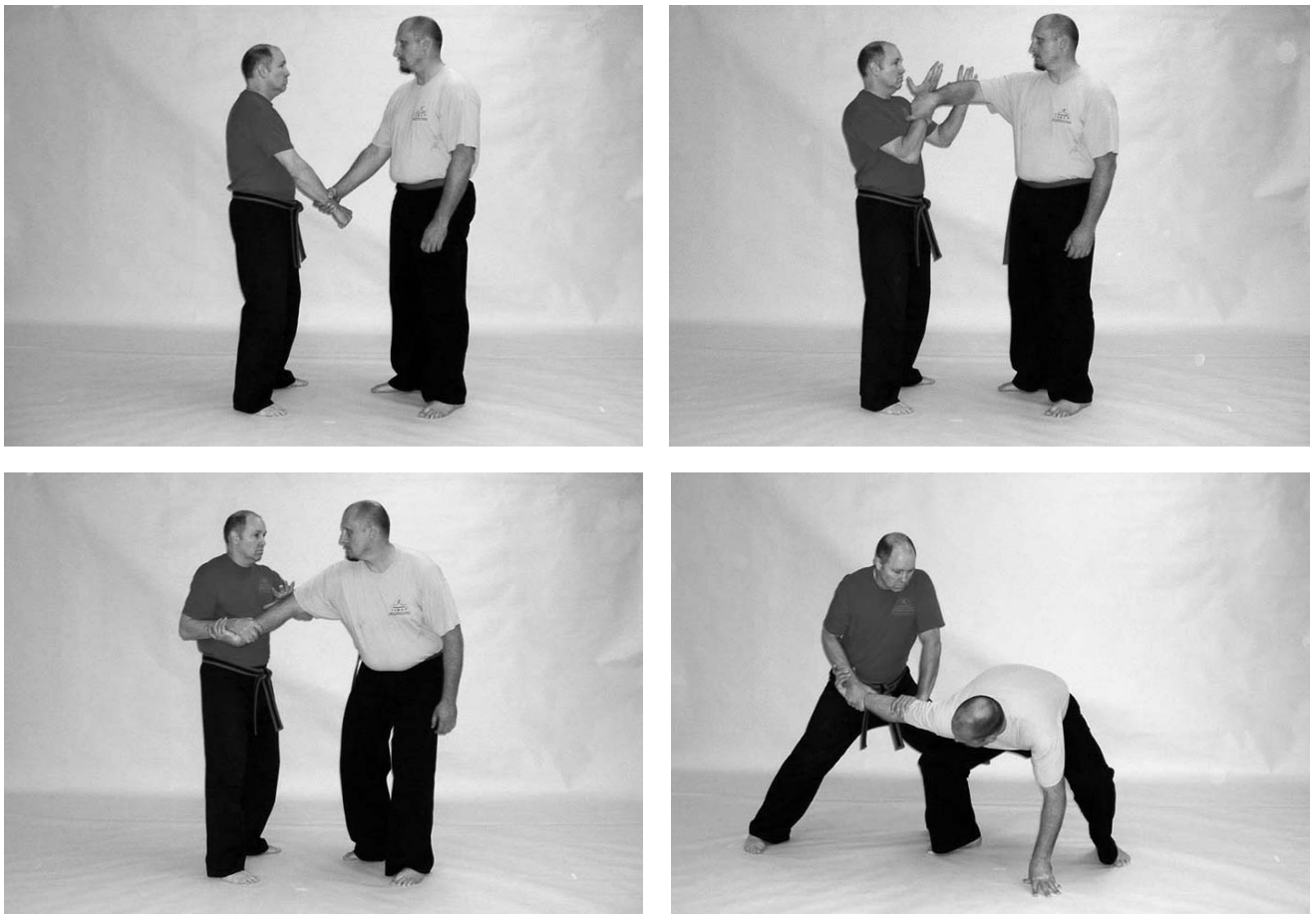


## *Arm crush*

Prof. Presas used the arm crush a lot prior to meeting Prof. Wally Jay. You'll see this lock in his earlier books. Notice the use of upper body weight bearing down on the elbow to make the lock more effective.



In this application I use going back into a forward stance so as to put my partner on his face right in front of my feet. I do this to avoid him trying for a double leg take down as a counter.



## *Compress elbow*

This lock has several variations but the basic lock comes off of an empty hand defense of strike #2. You pass his cane to the opposite side, catch his wrist in the crook of your elbow and overlap his elbow for the lock.



*One variation is to use the knuckles in the golgi tendon to work the lock.*

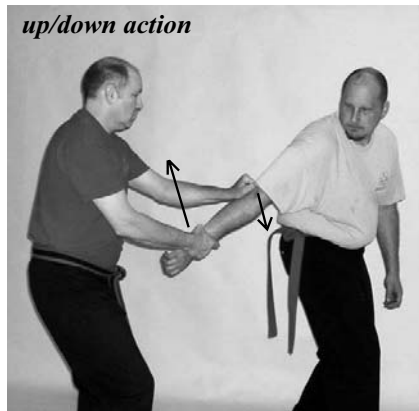


*Another variation of the compress elbow I use in my school is a figure four configuration where I overlap my forearm on the golgi tendon and secure it with my other hand for the lock.*



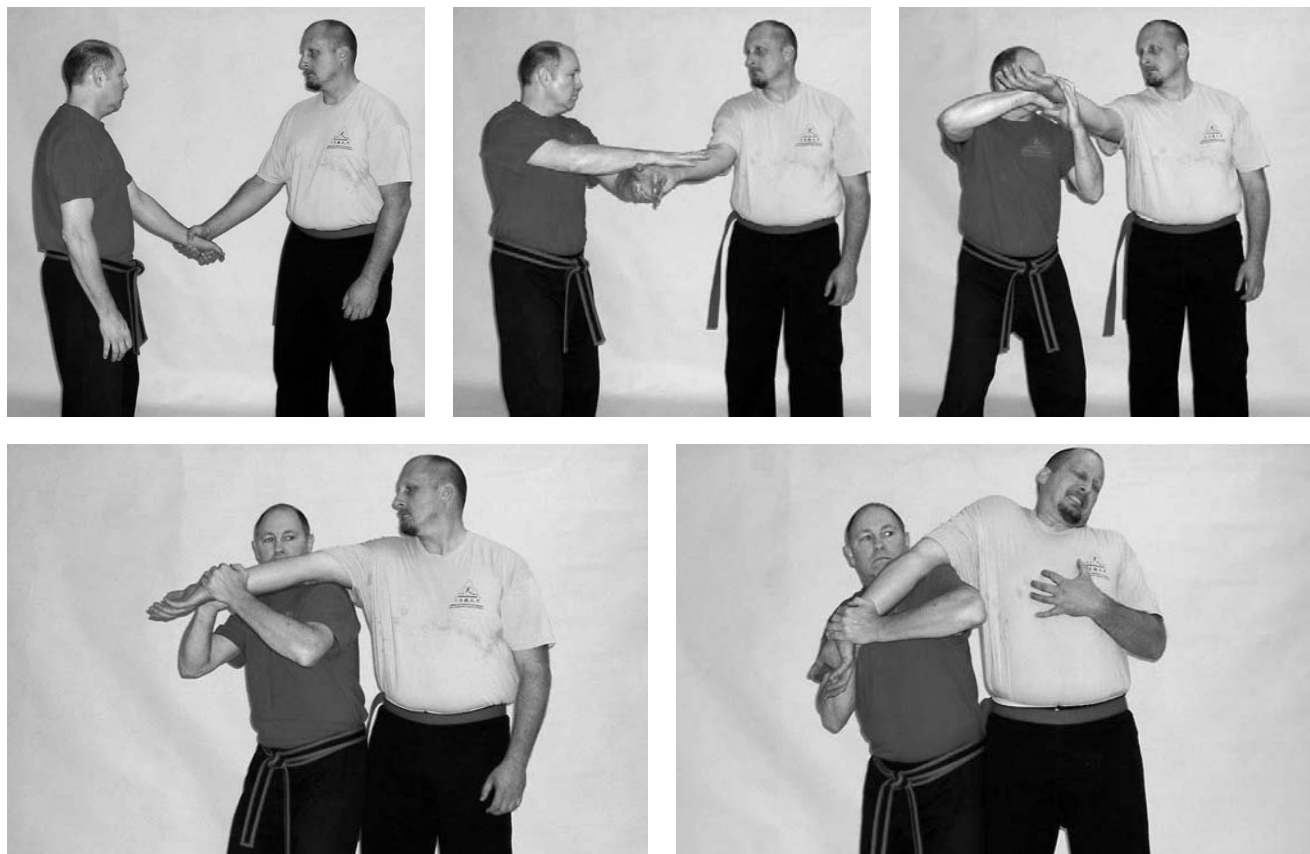
### *Takedown with knuckles*

Prof. Presas may have called this “takedown with knuckles” but this *is* the “Wally Jay knuckle rub.” This is a signature move in the Small Circle Ju Jitsu clan and if Prof. Jay ever demonstrated this on you, you couldn’t get to the floor fast enough. This utilizes exercise 2 as well as two way action.



### *Shoulder lock*

This is slightly mis-titled as it is an elbow lock but you are using the shoulder as the fulcrum. Take care with this lock as it is easy to misjudge the degree of force involved and injure the elbow.



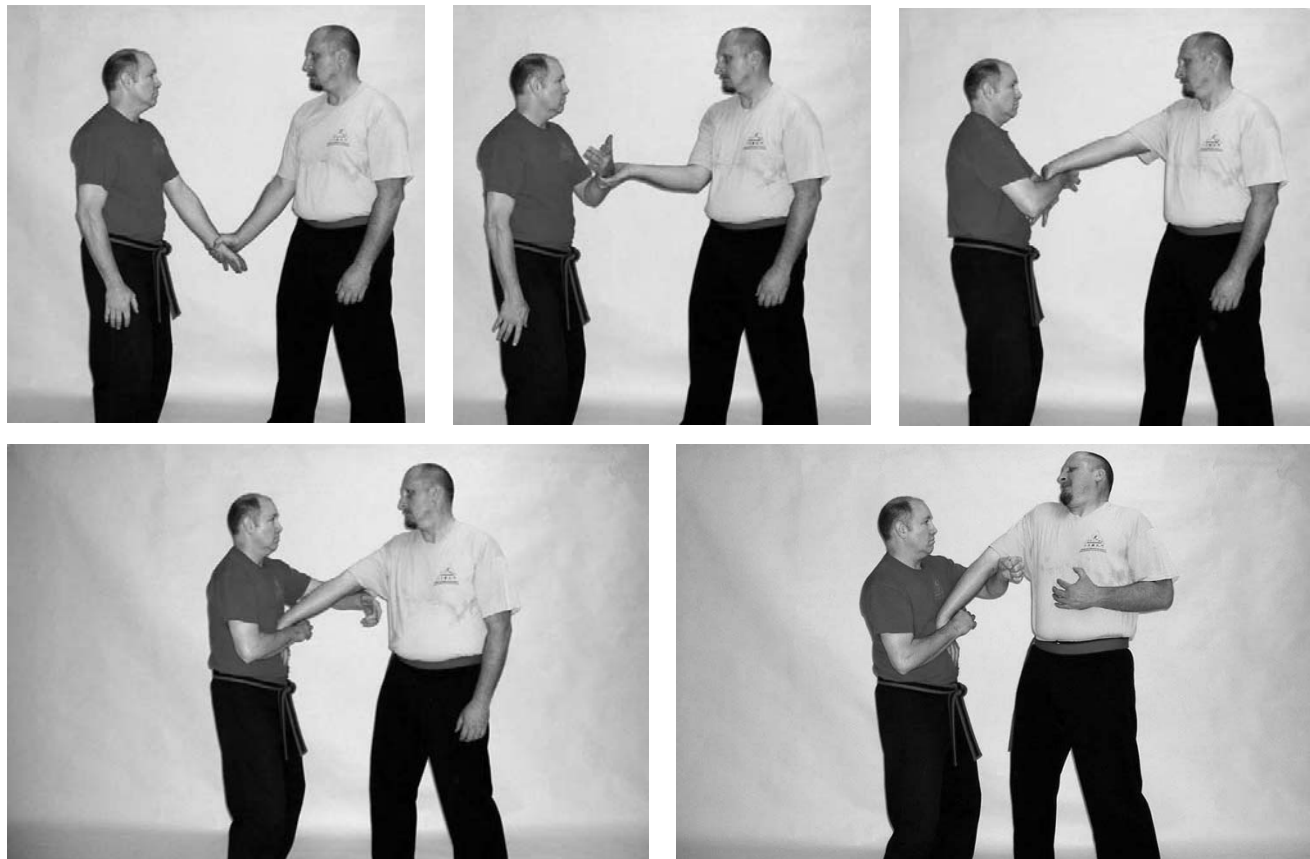
### *Knife hand block lock*

This is a cross between an elbow and shoulder lock. The key point here is to lift the elbow and pull down the arm simultaneously for the lock to be effective.



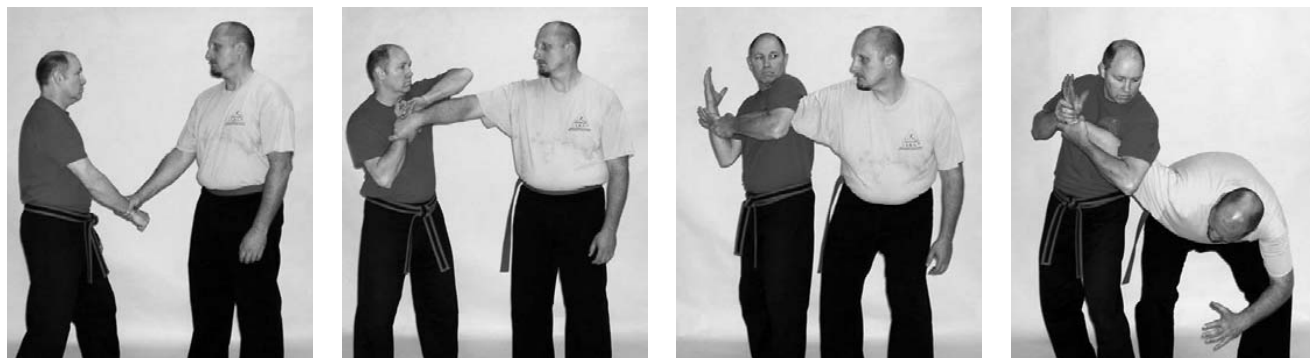
## *Elbow hang*

This particular lock came off of a flow locking sequence Prof. Presas taught back in the 1990's. I show it initially off of a wrist grab release. You'll dig your forearm into the golgi tendon to raise him up on his toes. From there you can sweep him.



## *Armpit elbow lock*

I demonstrated this earlier off a c-clamp parry. Ensure you pull upwards as you lean back.



## Shoulder Locks

### *Single lock*

Solo action: you parry down and use the other hand to lift the elbow so that the arm is in a 90 degree angle position. Turn your parrying hand to a palm up position and cut it back to your solar plexus.



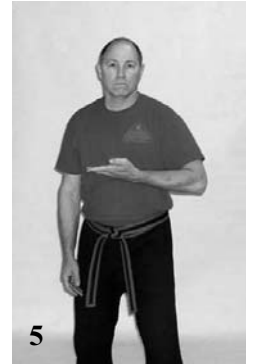
Parry (1-2)



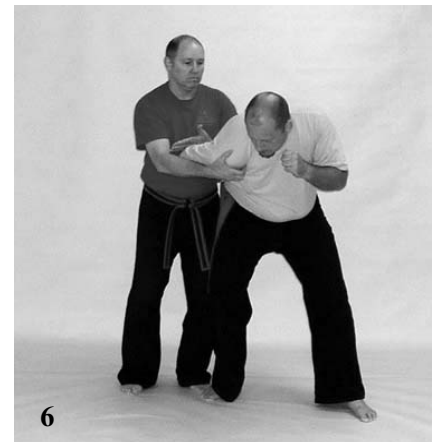
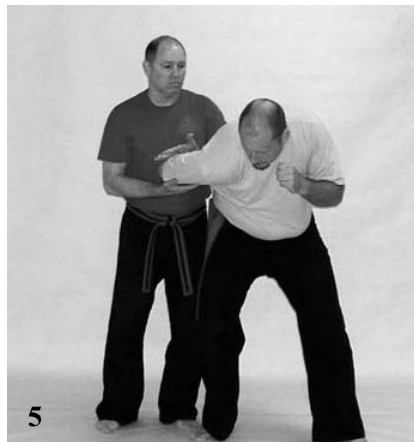
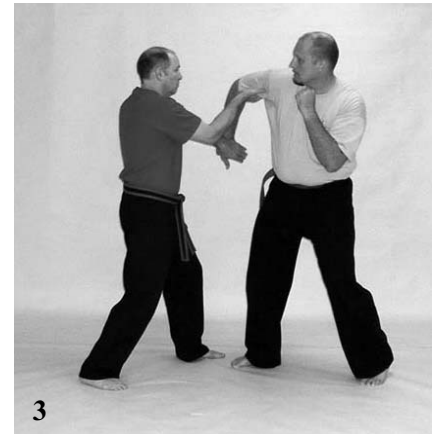
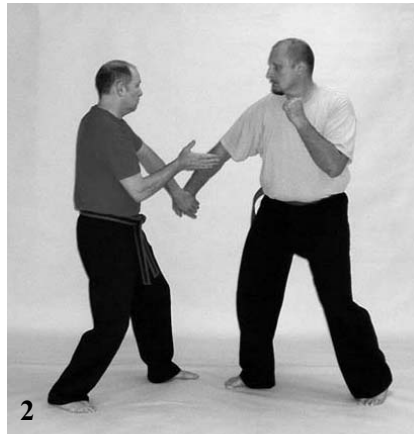
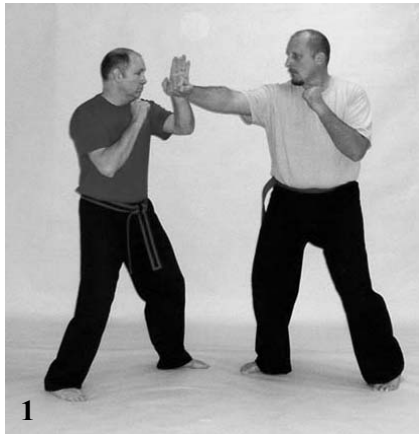
Lift (3)



Palm up (4)

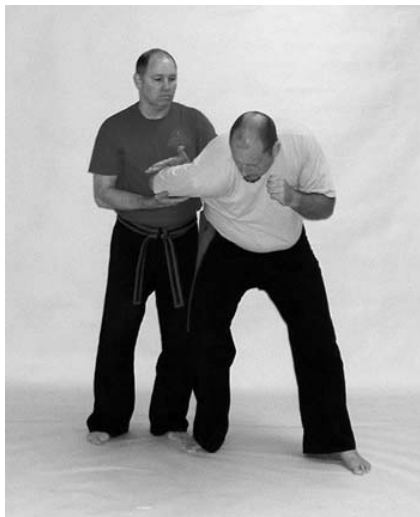


Cut back (5)



A very key action takes place in photo #5. Your rear circle step actually makes your arm fit into the crook of his elbow. If you try to snake your arm through, you will have difficulty. Just make the step and your arm will slide right into place. Photo #6 shows the tendon dig to straighten him right up and onto his toes (shown next page).





Digging into the shoulder insertion will pick him up and prevent him from rolling out of the lock.



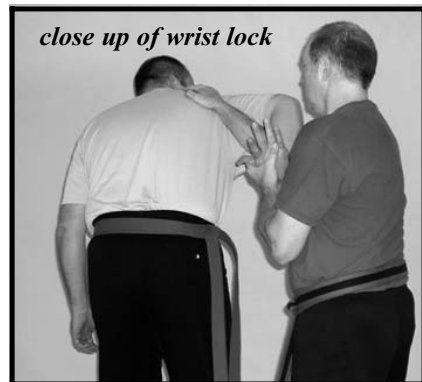
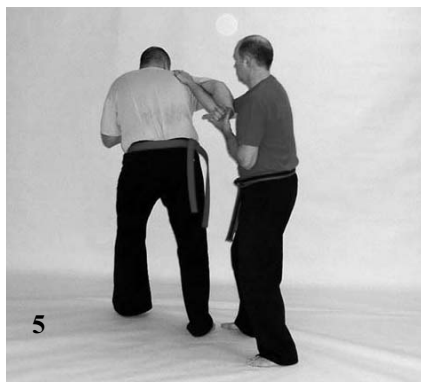
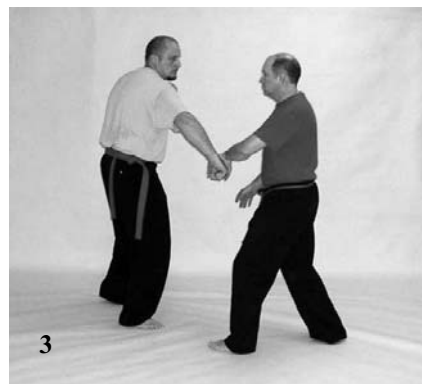
*The sequence from the rear shows (photo 1) you brace with your parrying hand as you raise his elbow with the other. You turn your palm up (photo 2) and you cut into the elbow (photo 3).*



If you block low, you can enter this lock by reaching *over* his elbow to elevate it as well.

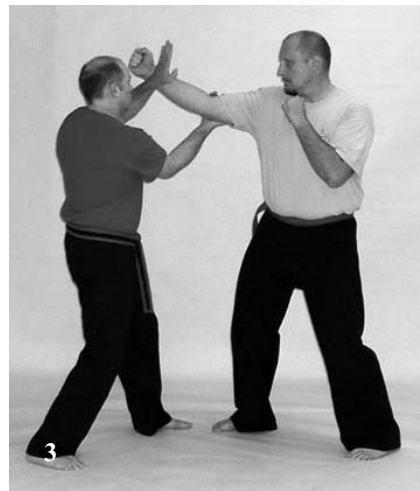


This form of the single lock is one Prof. Presas used a lot back in the 1980's. He was strong enough to pull it off. I had trouble with it so I augmented it with a wrist lock as well. Coming off a punch, you use a circular parry (photos 1-3) with the same side hand. When his hand reaches the "30 minute mark," you insert your other hand upwards past his elbow (photo 4). As you put your hand onto his shoulder, you turn your blocking hand under so as to grab his hand for the additional wrist lock (photo 5 & close up). From here you lift his arm up and away from his back, creating pressure on his shoulder (photos 6&7).

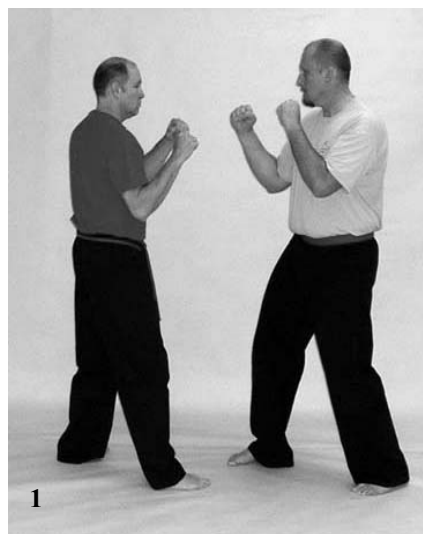


## *Reverse single lock*

The reverse single lock is where you roll your partner's elbow under his shoulder from the front rather than over his shoulder from the rear. The one crucial point to this lock is to lift the elbow up. This is what creates the pressure on his shoulder. As he punches, you knife hand block and reach under his elbow (photos 1-3). Pull his elbow towards you in a downward motion (photo 4). Rotate your body so that you can insert your arm under his while trapping his wrist in your armpit (photo 5). Lean backwards and pull on his elbow for the lock (photo 6).

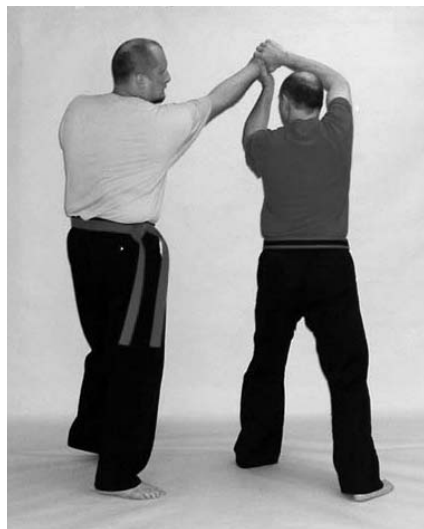
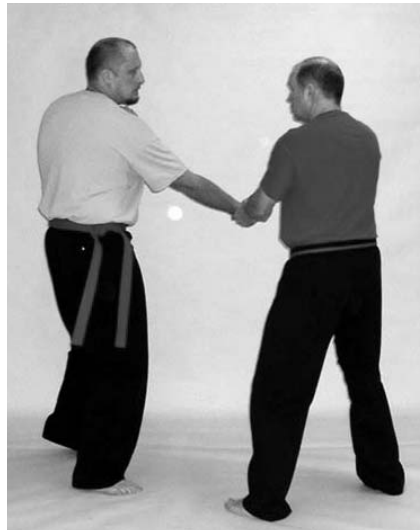


This reverse single lock variation is an especially “ugly” one. When you add the head push into it, it is very painful. This is one of the standard sinawali boxing drill counters. You parry his punch and hack into his elbow, bringing it down (photos 1-3). Rotate your body so you can bring his arm down and across far enough so that you can reach in front of his body easily (photo 4). If you try to snake your arm around his, he can counter lock you. Bring your hand up and plant it on his chest (photo 5). Push his head with your other hand to complete the lock (photo 6).



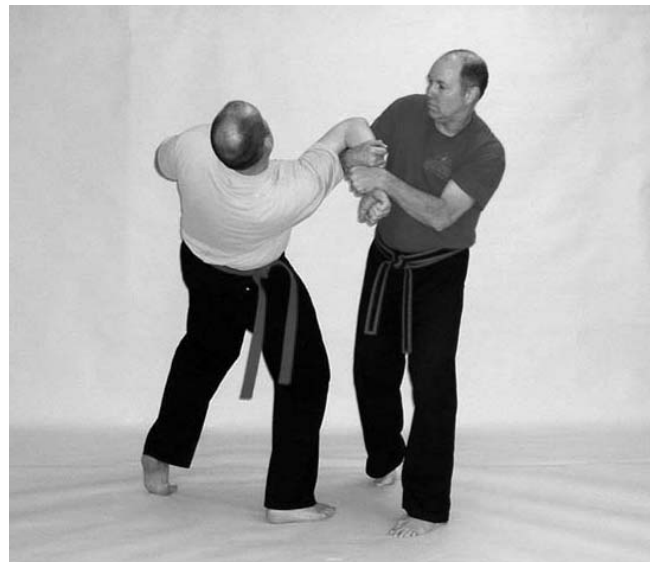
### *Side by side shoulder lock*

This is a variation of the side by side wrist lock. In this one your partner resists the bend of the arm so you put your biceps area under his triceps, pull down on his wrist and raise up on his triceps. Now you have a shoulder lock. Ensure that you raise up on his triceps area as you pull down. This is what makes the lock effective.



## *Shoulder/elbow lock*

Your partner strikes downward at you. You block with the same side arm and strike the inside of his elbow with the other. Wrap both your hands around his wrist and raise your elbow.



*Figure four arm lock*

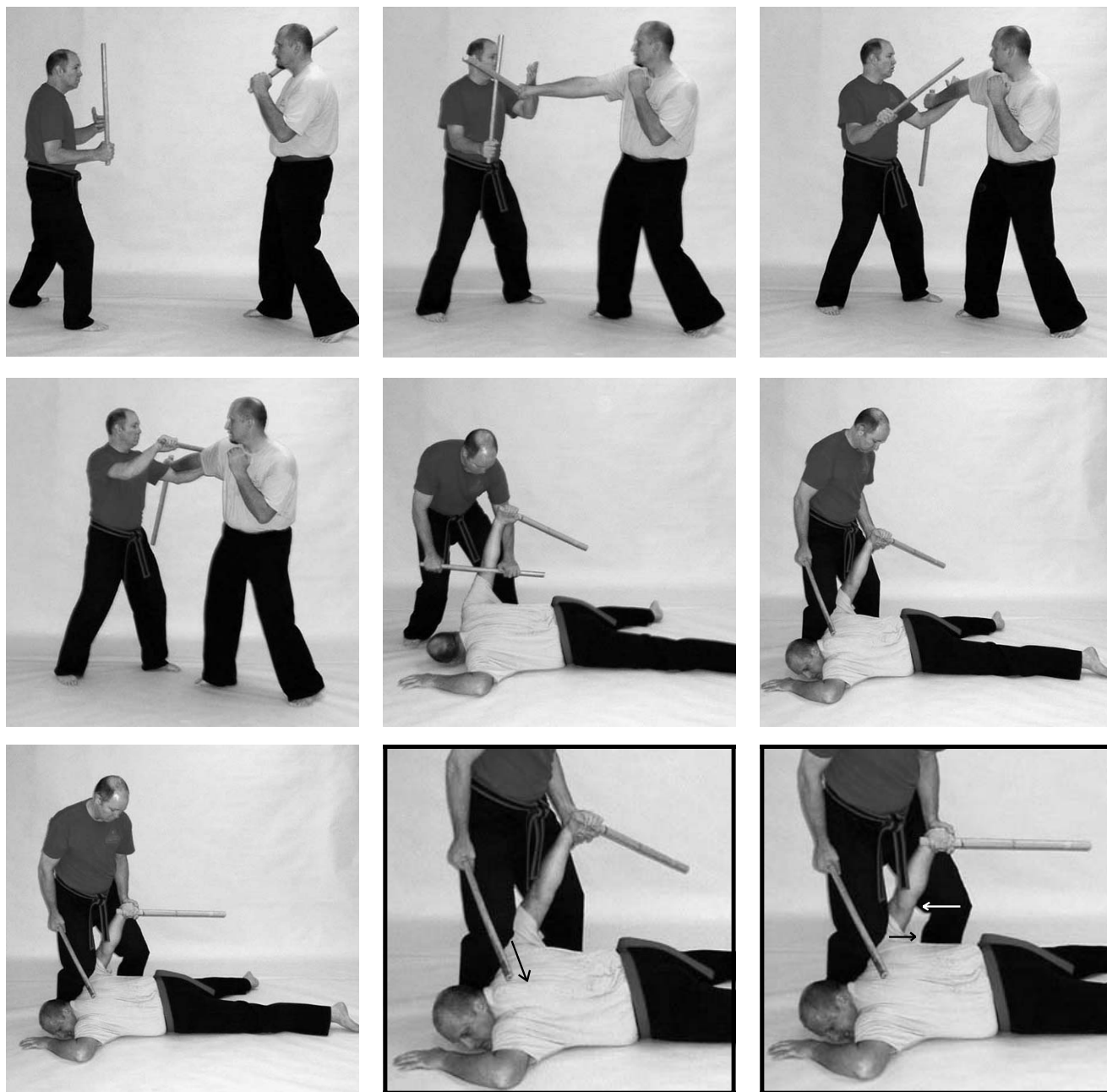
You block your partner's downward strike with your opposite arm. Grab after you block and strike the inside of his arm to bend it. Loop your arm over your other one and do a rear circle step to off balance him. I use the grab to add a wrist lock to aid this.



## Leg Locks

These leg locks are ones utilizing the legs to lock your partner rather than locking the leg itself. Prof. Presas taught those as well but they are not included in this volume nor will I show any of the grappling locks. What I am showing are the pins using the legs. These particular locks he did not give any specific name to so, for this volume, I am going to just number them for simplicity. These locks begin off of a take down of some kind.

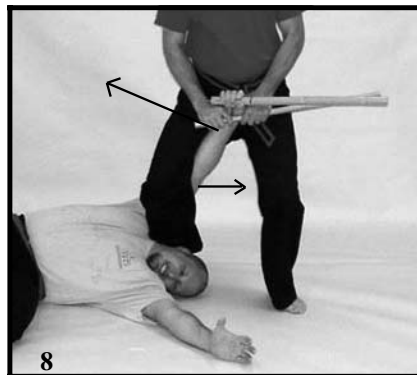
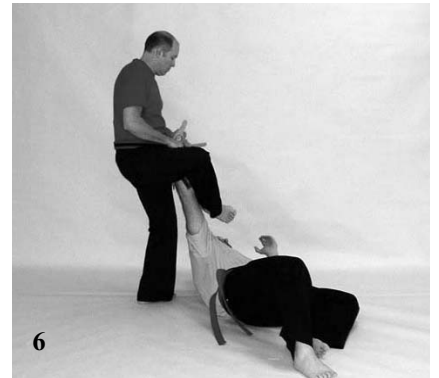
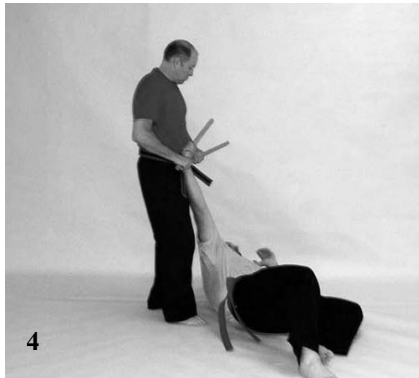
### *Leg lock #1*



In the close up photos, you put the forearm against your knee, drop your other knee and squeeze.

## *Leg lock #2*

You begin by taking your partner down with a spiralling head throw (photos 1-4). Holding onto his wrist (photo 5), you step over his arm and behind his head (photo 7&8). Forward circle step to the other side of his body, brace his forearm against your leg for the lock.





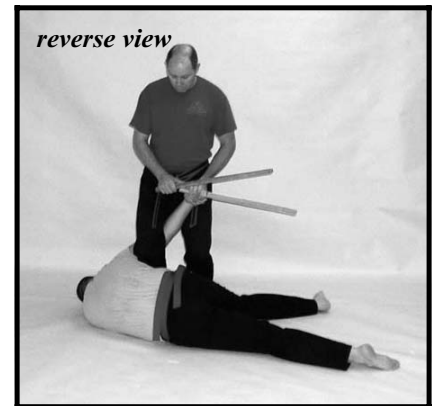
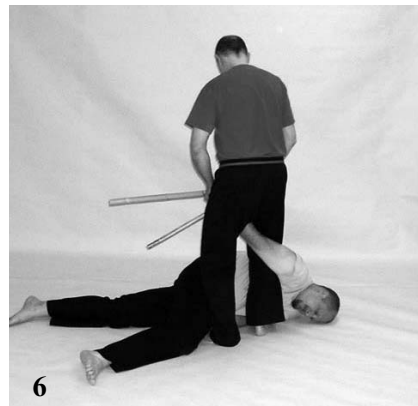
### *Leg lock #3*

From the spiralling head throw, you lift up on the wrist, raising him up on his shoulder (photos 1&2). Step around his head (photo 3) and then rear circle step (photo 4) to put him on his stomach. Step into his shoulder, brace your shin on his elbow pull, back on the arm for the lock (photos (4-6)).



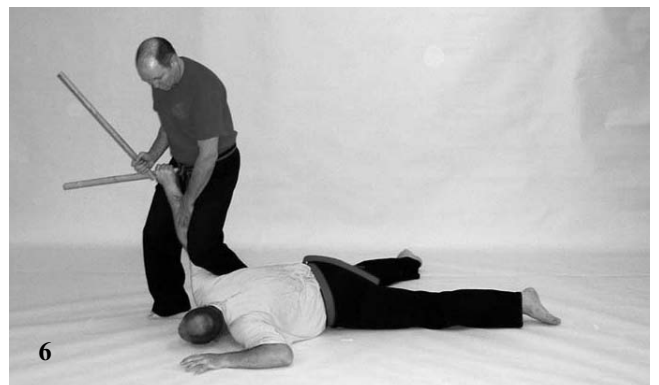
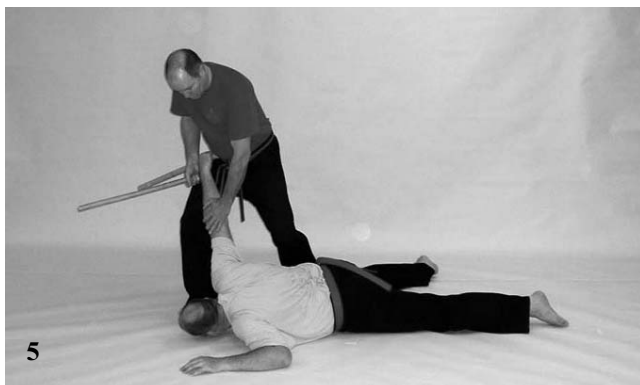
## *Leg lock #4*

Beginning again from the spiralling head throw, this time you step on your partner's muscle insertion in the shoulder. This will flip him on his side right away. You then do a forward circle step and insert your foot under his stomach or leg. This will pin his elbow. Rotate your body towards his head to finish the lock.



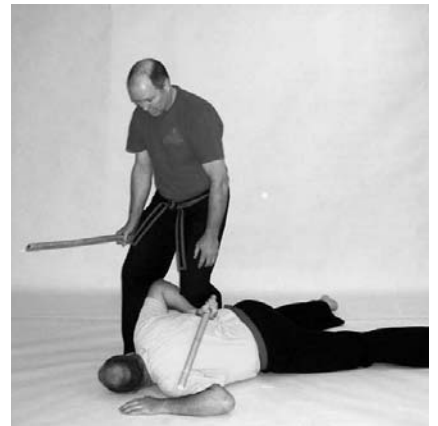
## *Leg lock #5*

This is from the arm crush, which you've seen earlier in this text. You block his #1 strike (photo 1). Pass it with a sweep stroke and catch his wrist with the butt of your cane (photos 2&3). Take him to the floor with the arm lock. As he hits the floor, place his wrist on your thigh (photo 5) and press your knee into his elbow for the lock (photo 6).



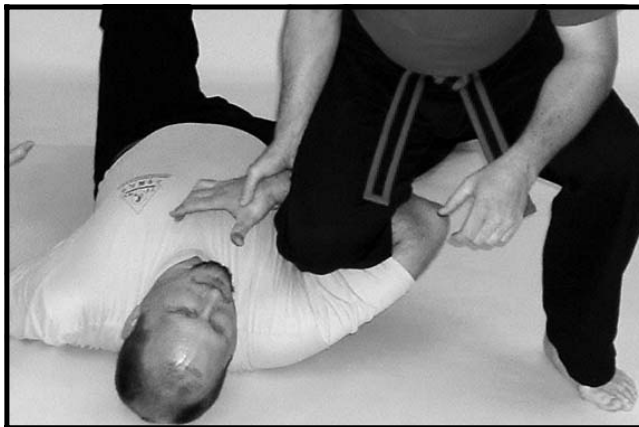
## *Leg lock #6*

This starts out with a “take down with cane” maneuver. From here you use the butt of your cane to bend his elbow and pin him with a hammer lock.

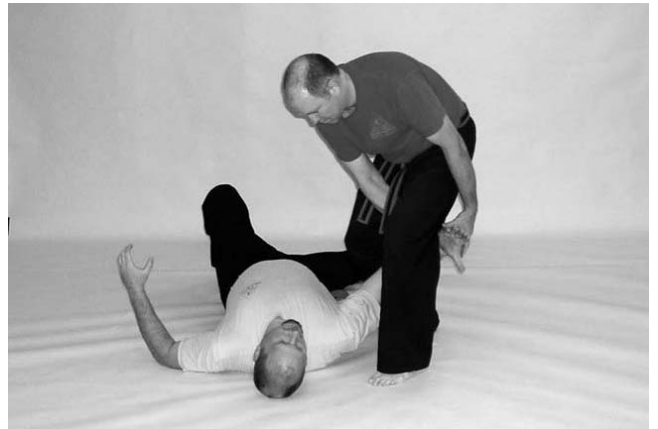
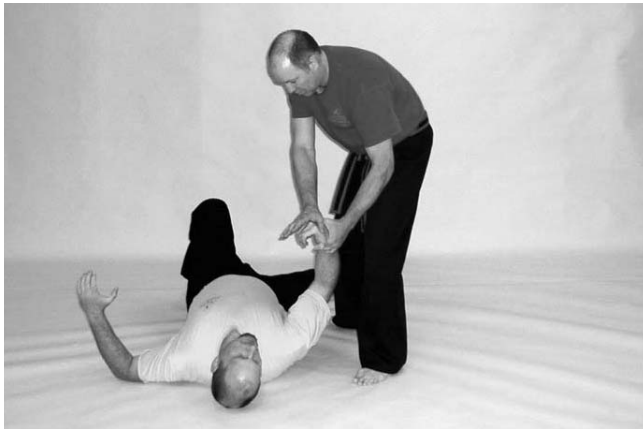


## *Leg lock #7*

I nickname this the “squat lock.” You can approach it so you end up facing his head or his feet, depending on which leg you place his arm behind. You use your leg as a fulcrum right at the inside of his elbow joint to effect the lock. In the bottom photo, for safety, I lean with my weight more on the non-locking leg. The head facing finish is on this page while the feet facing finish is on the next.

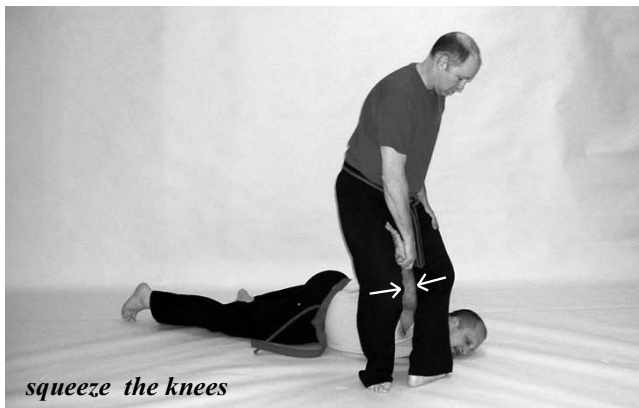
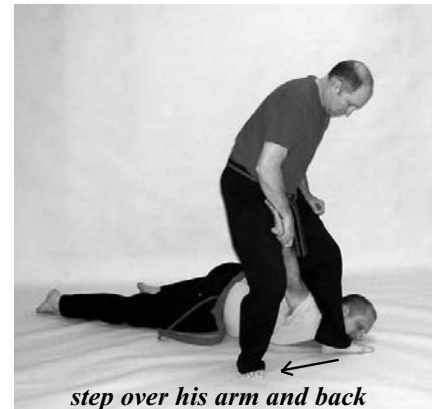
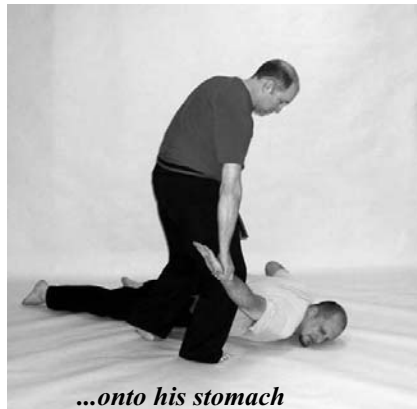
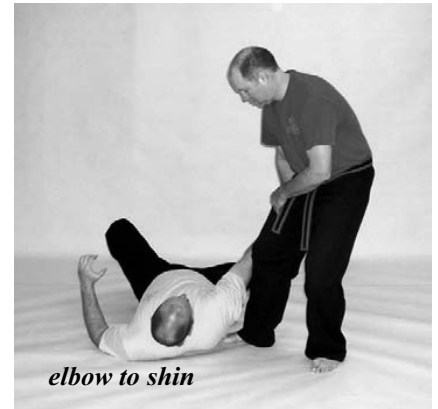
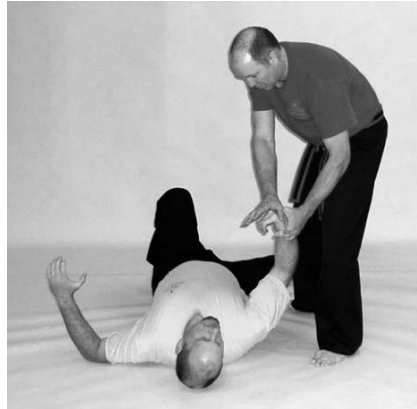


*Example of drawing his arm behind your lead leg for the squat lock.*



## *Leg lock #8*

This lock is set up by using what Prof. Presas taught in the 1990's, an “elbow spin to the knee.” He'd flip you from lying on your back onto your stomach with this. Often you couldn't move fast enough.



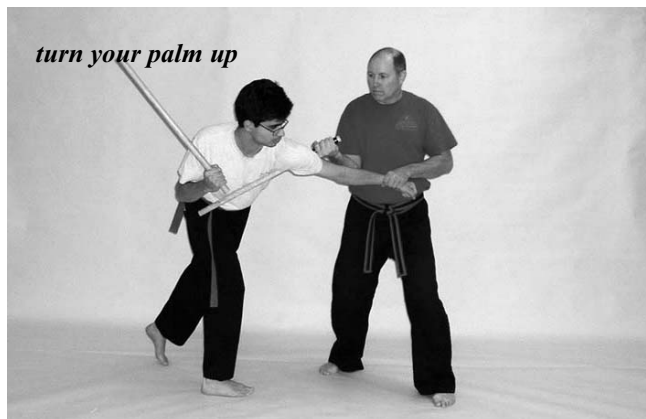
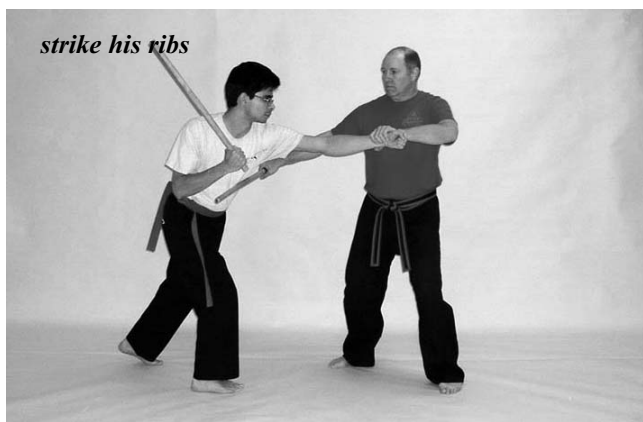
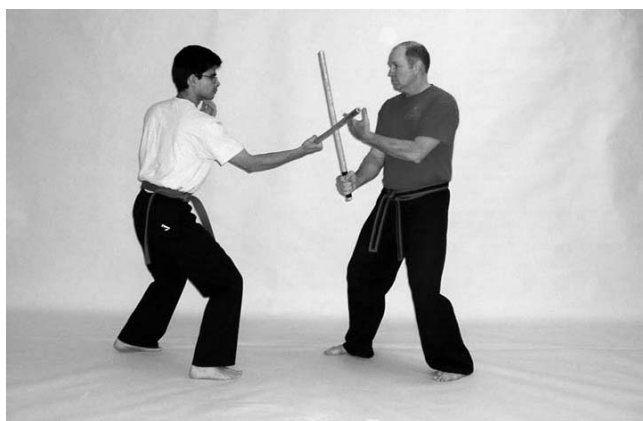
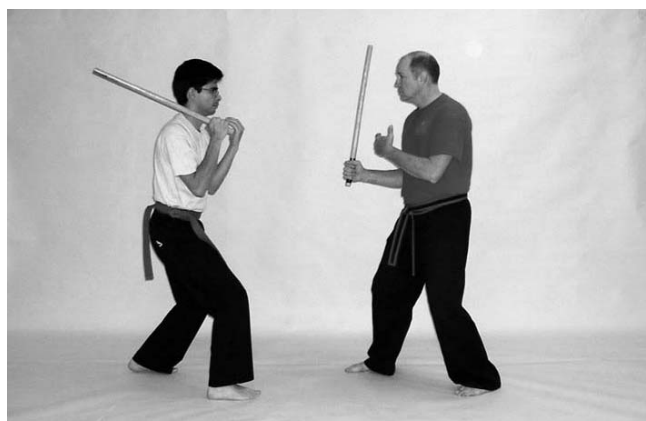


## Cane Locks

One of the areas of Modern Arnis that fascinated me was the variety of joint locks one could execute with the cane. These cane locks went by various names over the years so, as in the leg locks, I'll just number them. Now and then I'll also refer to them by nicknames as well.

### *Cane lock #1*

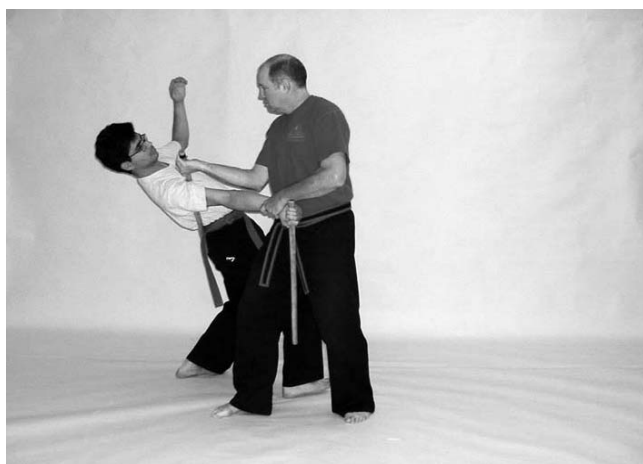
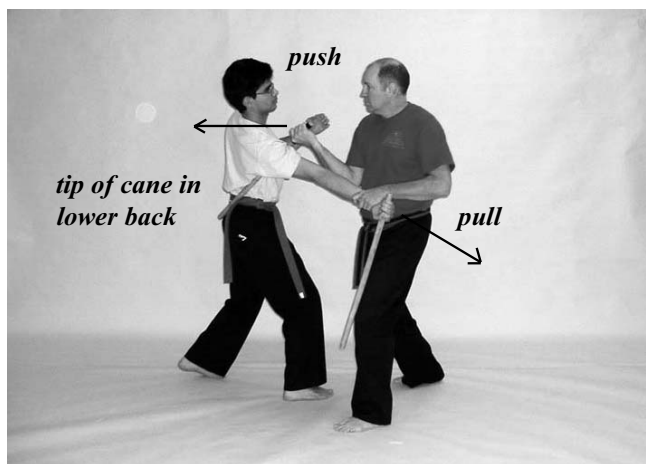
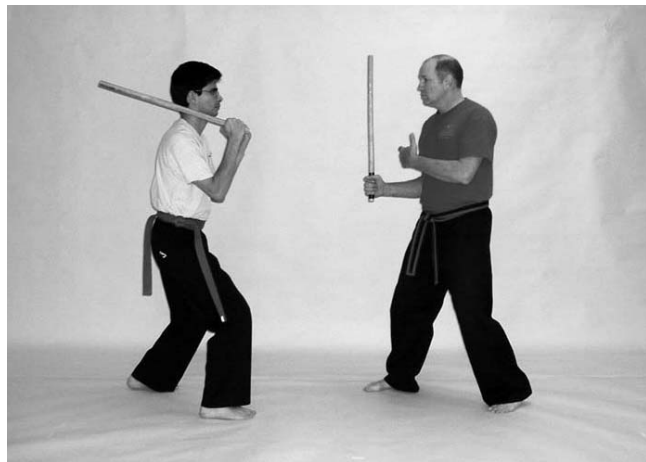
This will always be the “Remy Presas Special” to me. He had many ways of entering into this lock, quite often with the cane in his left hand. For this example I capture his follow up punch to set up the lock.





## *Cane lock #2*

This one I call the “Ernesto Presas Special” as I’ve seen him do this one many times. A key point here is to get the tip of the cane into his lower back or kidney area while getting the other end of it into his arm pit. Then as you push the butt of your cane forward, the tip will dig into his back. Pull his arm at the same time and you’ll have it.



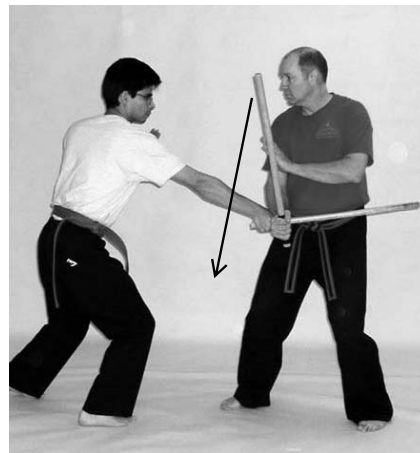
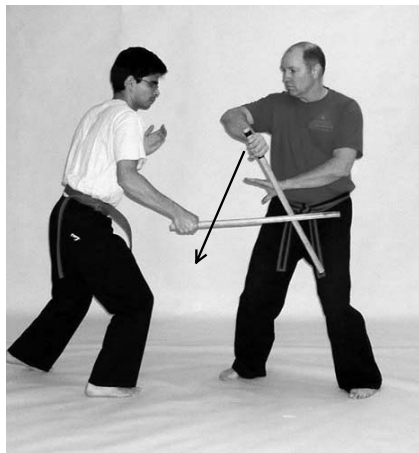
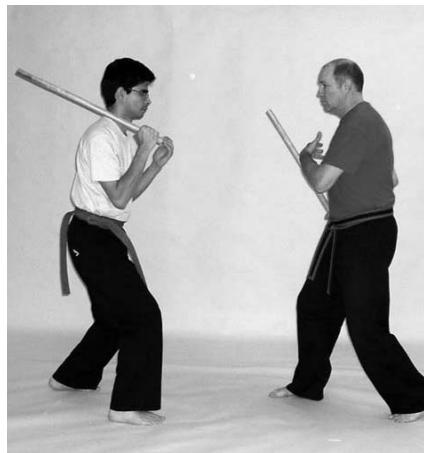
*Note in the above two photos I step forward while executing this lock.*

This variation of cane lock #2 is for when you don't get the tip of your cane into his lower back, causing him to bend his arm. Here you have to go immediately into a rearward rotation and use the pressure against his arm to effect the lock.



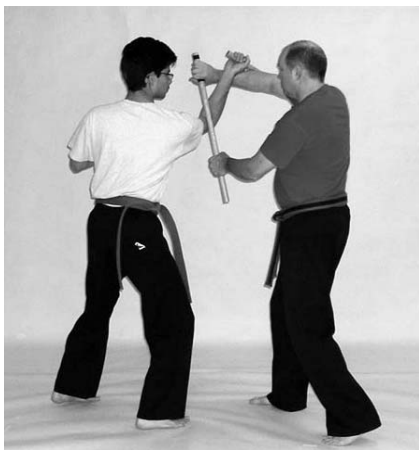
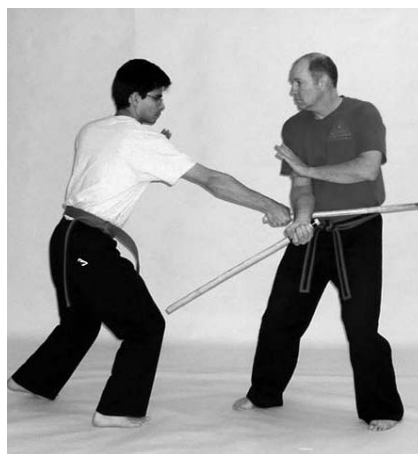
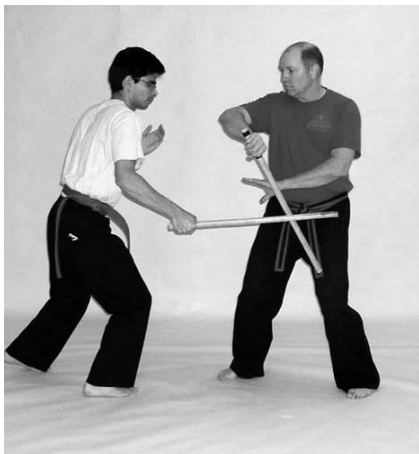
### *Cane lock #3*

Coming off of a strike #5 defense, you snake your cane under his arm and over into the crook of his elbow. You draw his arm to your belt and rotate for the throw. From there you fold his arm and you kneel on it causing the cane to become a fulcrum in his elbow. Be careful when you practice this as it is very painful.



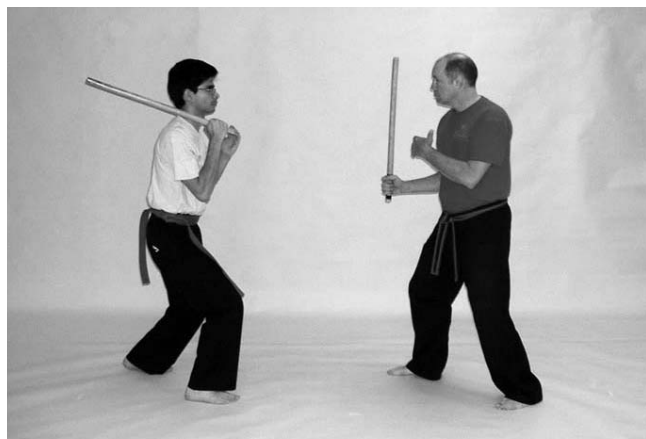
### *Cane lock #4*

This starts out the same as cane lock #3. Instead of pulling his arm to your waist, you swing his arm up and step through and execute a cane style side by side throw.



## *Cane lock #5*

This has been called “compress elbow” as well as “take down with cane.” At the bare minimum you can call it pain. You pass your partner’s strike #2, slide your arm so that the crook of your elbow meets his wrist. Run your cane over his arm, laying it across the golgi tendon and grab your cane. Draw his arm to your waist for the lock. For the purpose of visual clarity, I leave a little space in the last photo.



## *Cane lock #6*

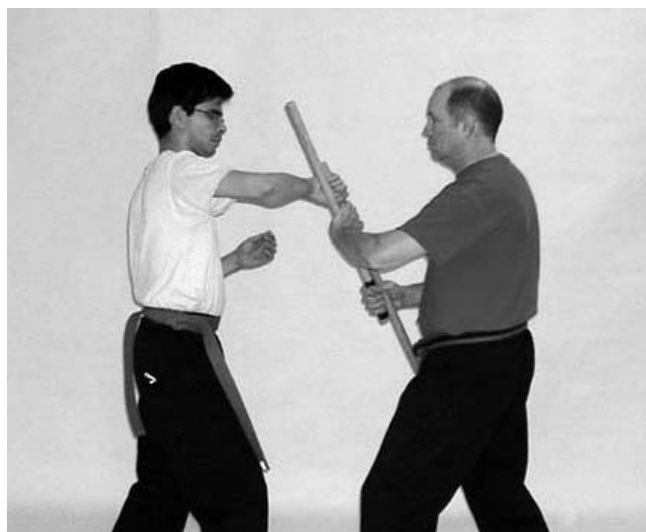
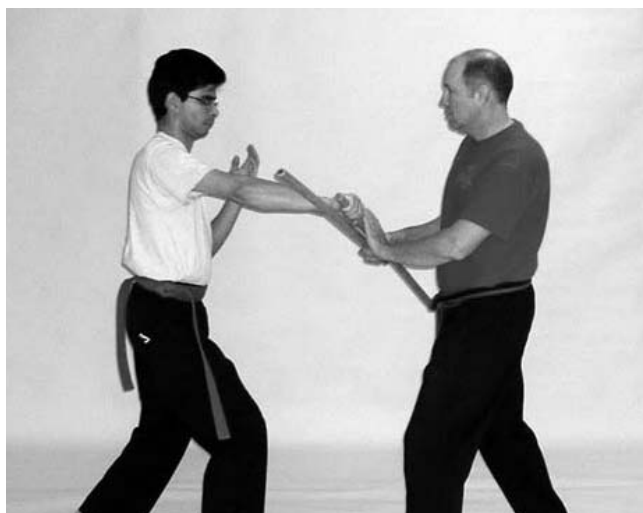
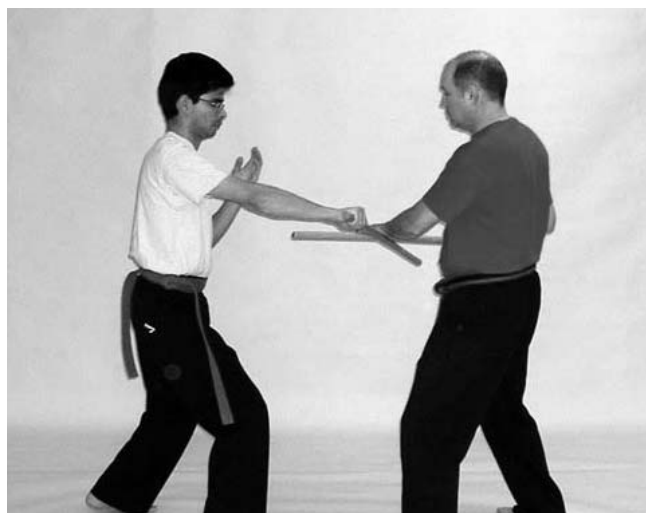
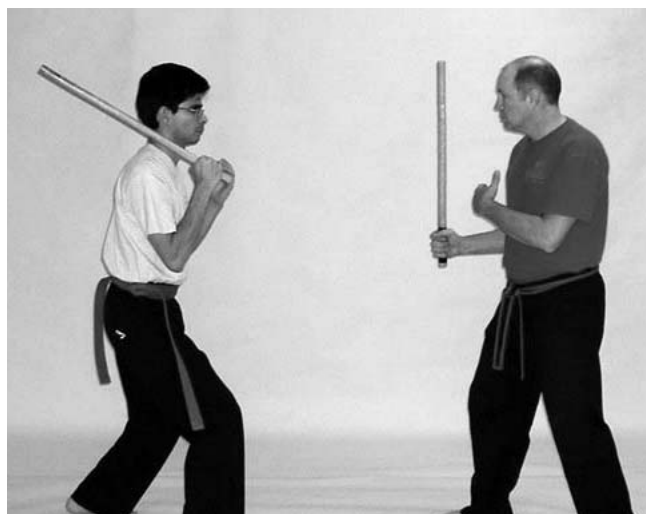
This was originally the disarm for strike #4. The interesting thing is that with the thumb lock that comes from it, he was never disarmed. Locked, yes. Disarmed, no. You pass his strike #4 and insert your cane under his wrist. When you roll his arm over, your cane slides between the first and second joint of his thumb. You roll his cane to the opposite side of your body for the take down.





## *Cane lock #7*

This is a lifting variation of the preceding one. Once you have his thumb, take him straight upward.



## *Cane lock #8*

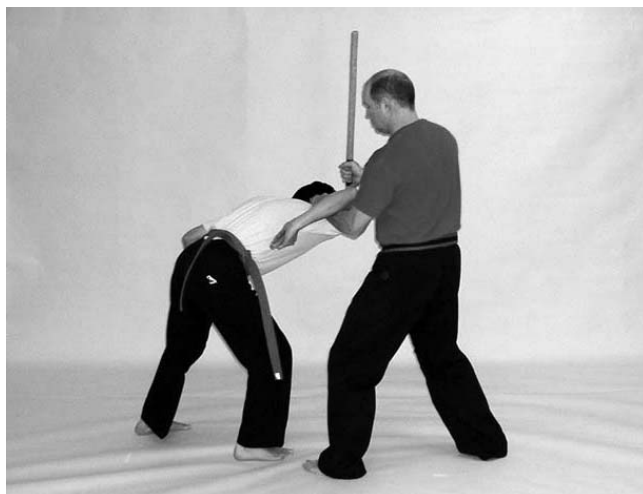
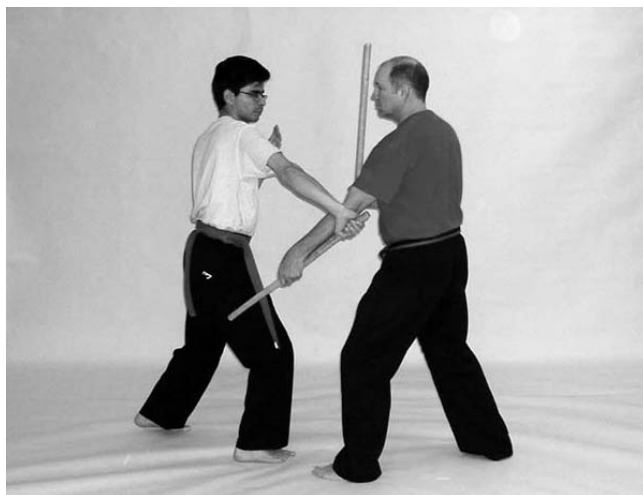
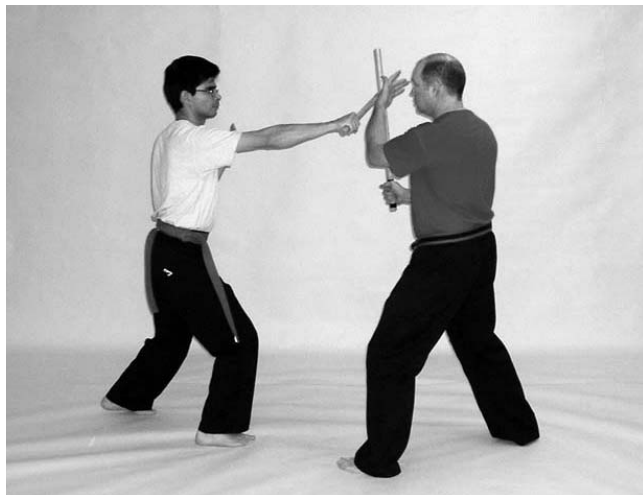
This is the reverse single lock with the cane. You capture his cane off the block and roll it behind his arm and then up for the lock.





### *Cane lock #9*

This is the single lock with the cane. You capture his cane off of the block. You roll it down and then up around his arm behind his back. Lock over the end of his cane with the butt of your cane.



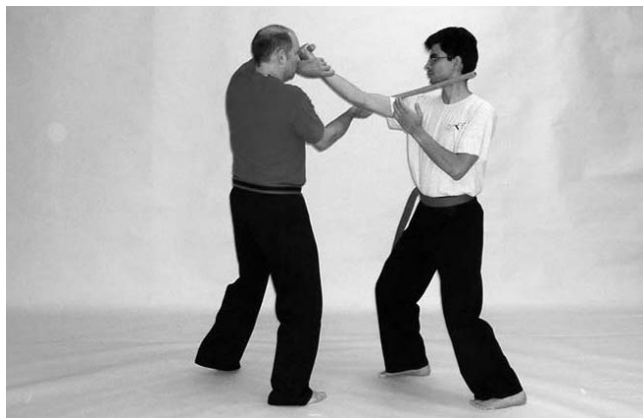
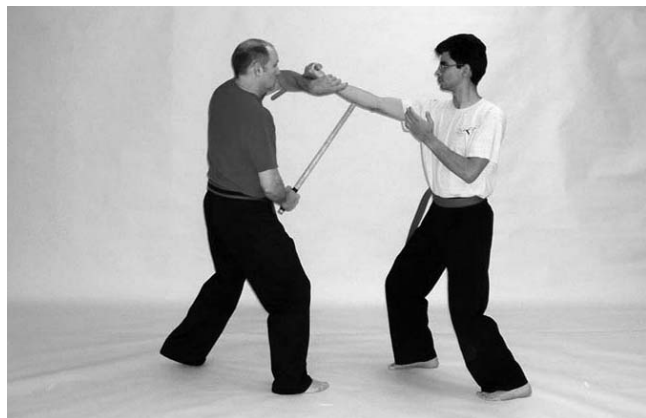
## *Cane lock #10*

The rib lock must be one of the most uncomfortable cane locks Prof. Presas ever did to me. After you pass his strike and insert your cane on his floating ribs, pull in, roll your wrists in and lift at the same time. You'll find out what I mean by uncomfortable.



## *Cane lock #11*

I call this the neck lock. It is more of a take down than a lock but you can pin your partner to the floor after he hits the ground. After capturing his cane, you insert your cane right under his chin (like executing a #11 poke). Pull up on the grip while pulling down on his arm and you have a lock in the shoulder/elbow lock family. Rear circle step as you apply the pressure and you'll take him down.



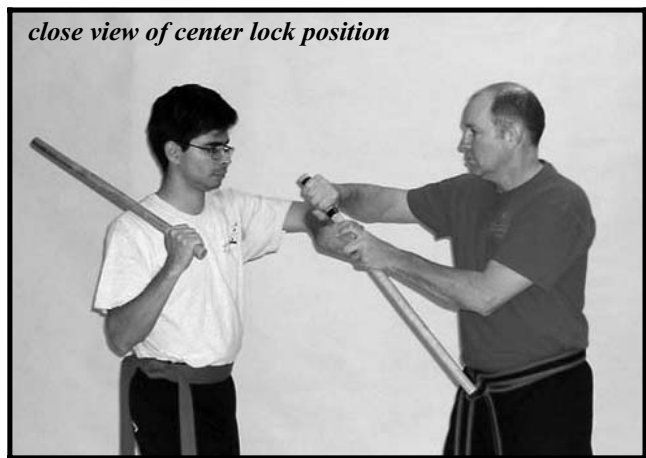
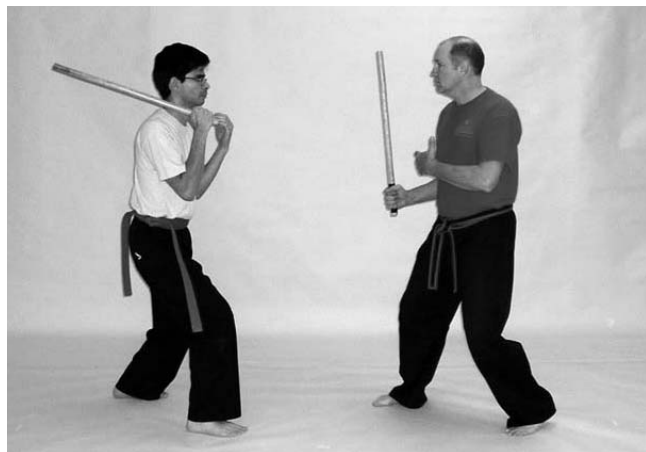
## *Cane lock #12*

I call this the riding crop as you insert your cane under your own arm. This is a good example of countering your partner's counter. He grabs your arm as you counter strike. You drop your cane tip to the outside of his arm and bring the cane under your own arm. As your cane hits your armpit you roll your cane to the other side of your body. His own grab makes the lock.



### *Cane lock #13*

This next series of locks is what you can do when your partner grabs your cane. This first example is where he grabs your cane after he blocks your strike #2. You grab his hand and roll the butt of your cane over into a center lock and take him down.



### *Cane lock #14*

Here is when your partner grabs the middle of your cane. You slide your hands in to meet his hand raise the cane up, take your thumb and overlap his thumb with it and roll downwards.



### *Cane lock #15*

This is single lock from his grabbing the middle of your cane.



### *Cane lock #16*

This is reverse single lock from grabbing the middle of your cane.





### *Cane lock #17*

This is standing center lock from his grabbing the middle of your cane.



### *Cane lock #18*

This is side by side lock/throw from his grabbing the middle of your cane.

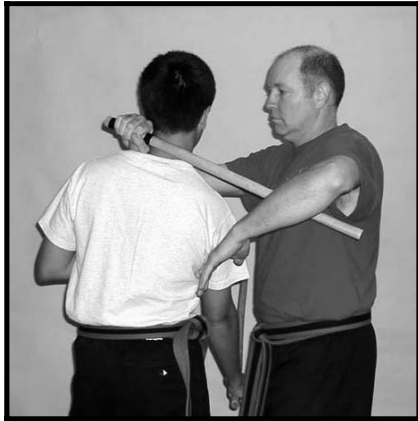
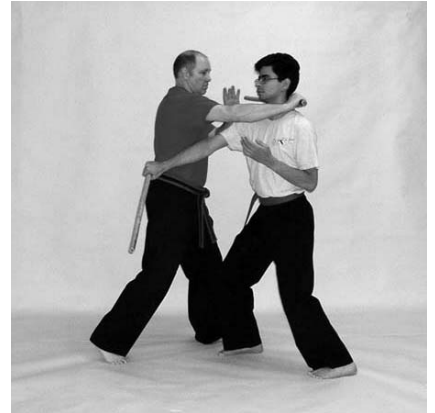


## Cane Chokes

Remy Presas taught a number of different ways you could choke your partner with the cane. As with the cane locks, he didn't really give them formal names.

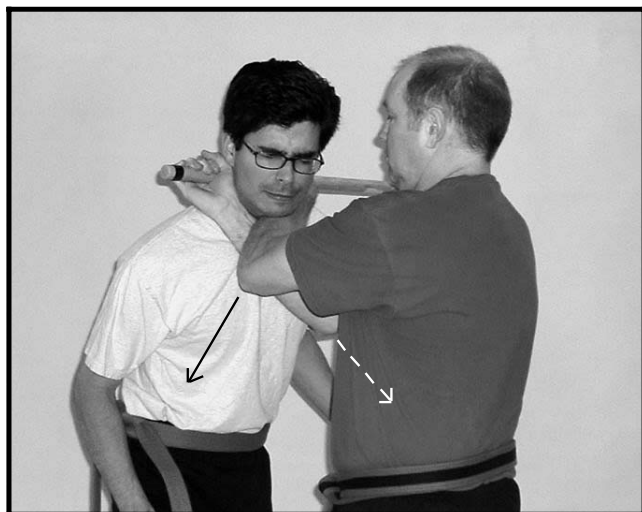
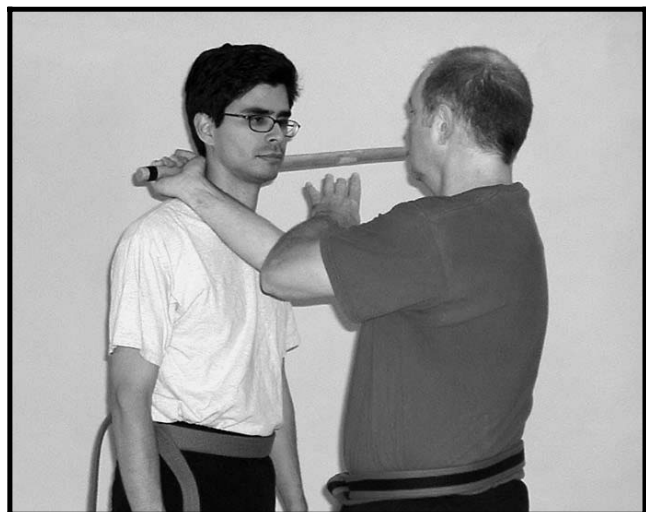
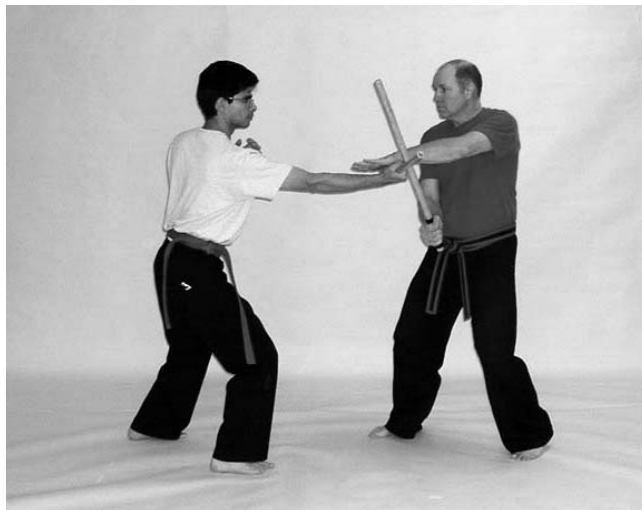
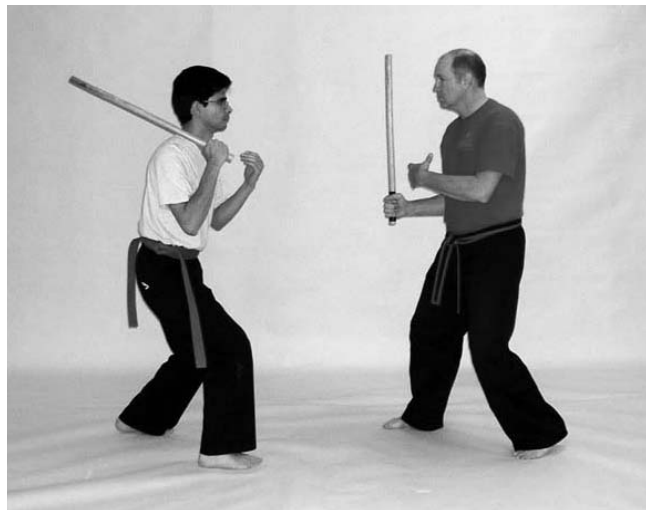
### *Cane choke #1*

This is a sort of a figure four choke. You enter in off your block like a #10 poke. Circle your arm over your cane (middle row of photos) and then grip your arm and pull in tight.



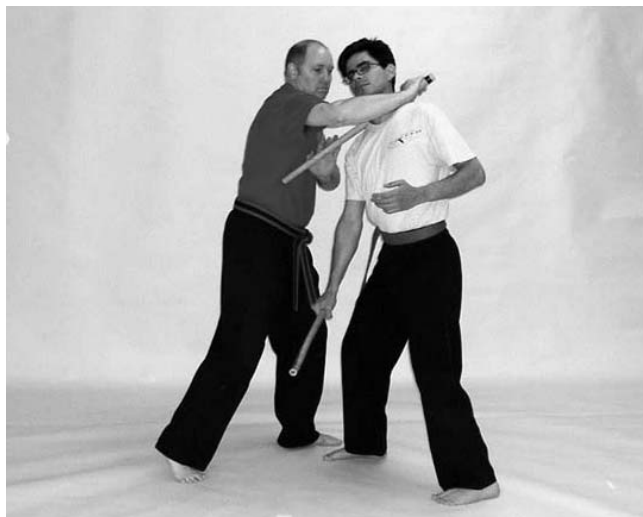
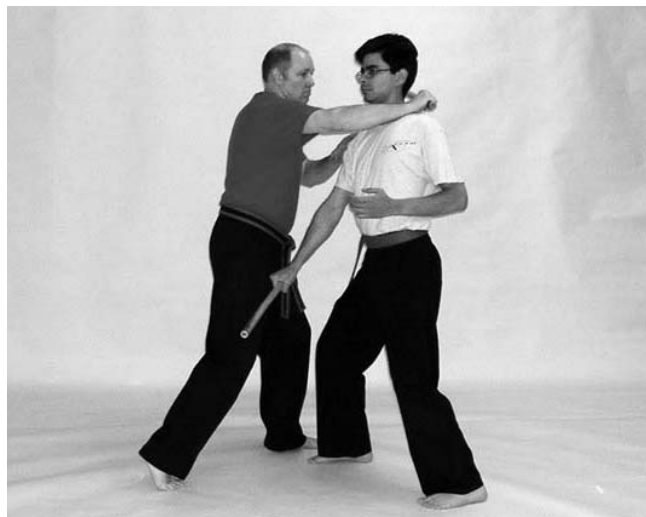
## *Cane choke #2*

Insert your cane behind his neck after the block (strike #11 style). Reach across with your other hand and grip your cane, draw your elbows down and outward for the choke.



### *Cane choke #3*

I call this the “riding crop” as it resembles holding a riding crop under your arm. After inserting your cane around the back of his neck, slide it under your arm and cinch it up for the choke.



### *Cane choke #4*

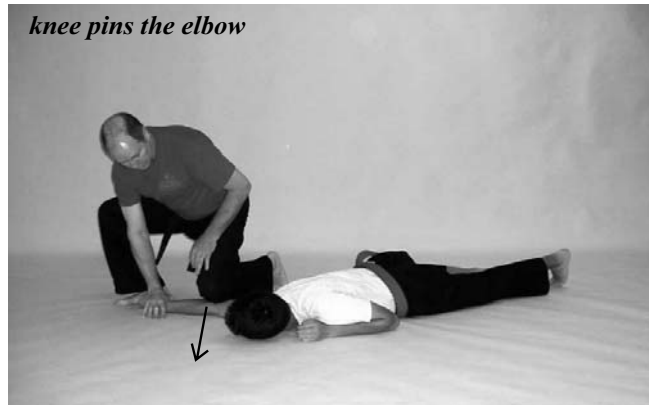
This is a side neck lock/choke. Notice that I hit him in the face as I insert my cane behind his head. Cinching this in the side of the neck is extremely painful.



## Pinning A Downed Opponent

Pinning is for when you have already taken down your opponent and plan to restrain him. When you pin your opponent, you want to use your knees and weight to add to the effectiveness of the lock. You can use many different locks to pin your opponent so I am only going to show five examples. The pins shown have your opponent positioned on his stomach or back. They are: (on the stomach) forearm bar, center lock and single lock; (on the back) side by side lock and two hand wrist lock (wrist/biceps pin). Prof. Presas taught several of these and I have gone farther and made them a staple of MA-80.

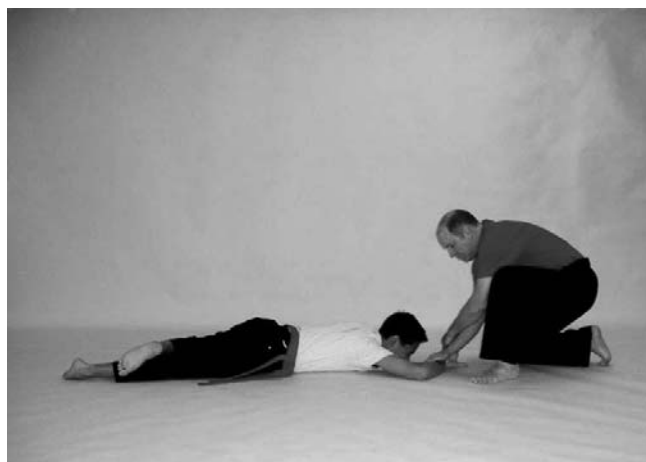
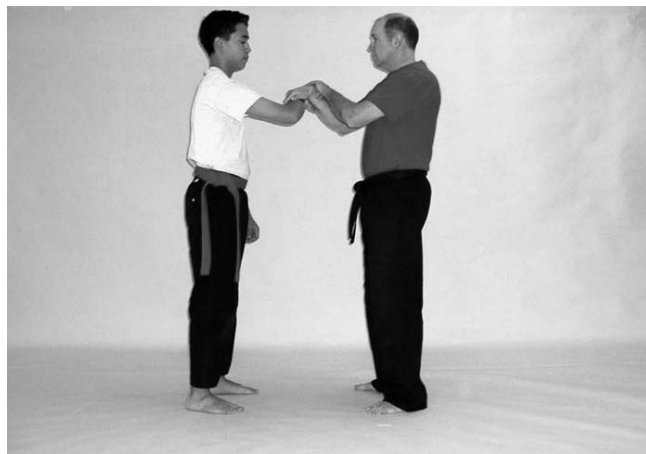
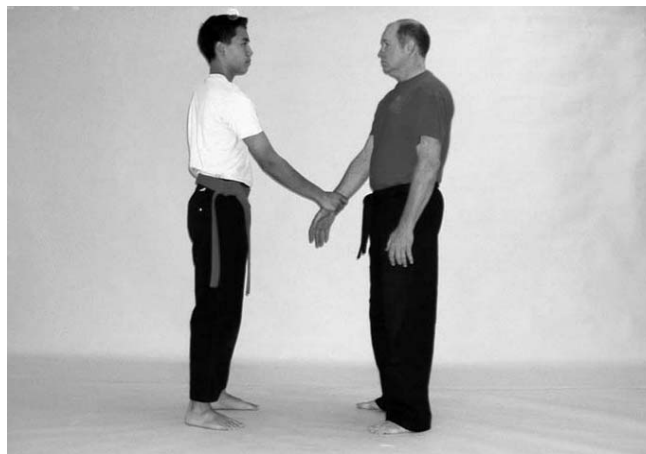
### *Arm bar pin*



*knee pins the elbow*

## *Center lock pin*

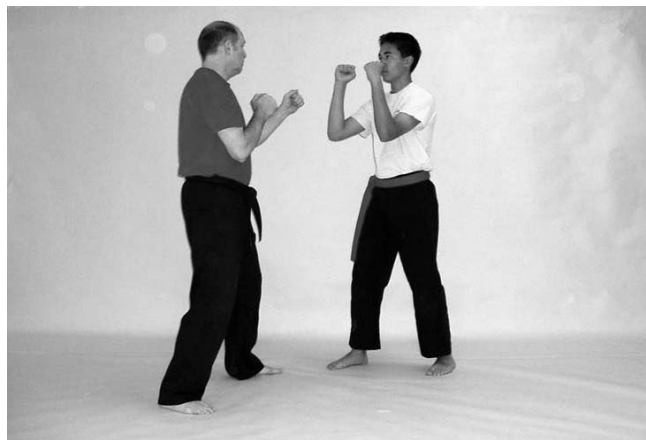
Once you have the lock secured, step backwards for the take down and pin.





## *Single lock pin*

When I use this for a take down I run my hand right over the crook in his shoulder joint to direct him straight onto his face. Then I put my knee in the crook of his shoulder and raise his arm for the pin. Take care when you do this as it is very stressful on his shoulder.



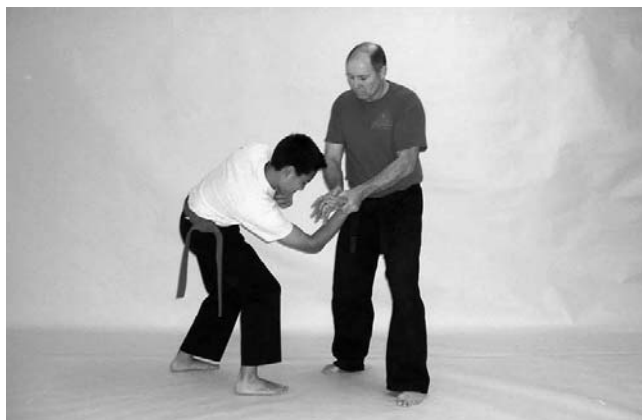
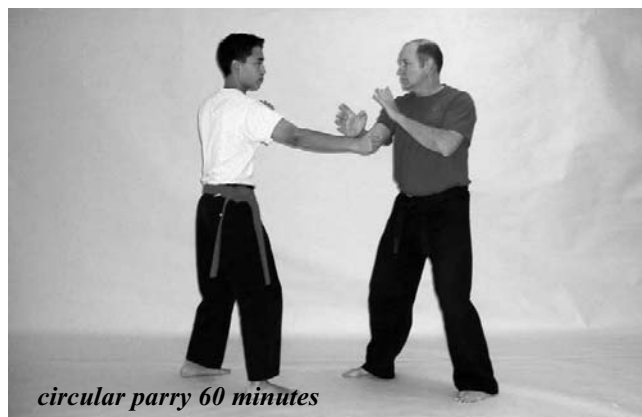
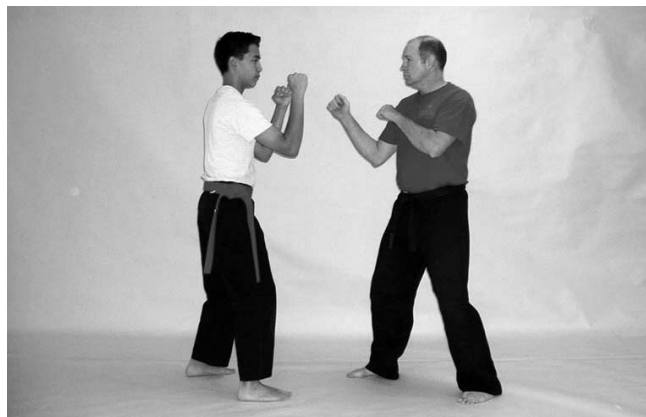
### *Side by side lock pin*

I take him to the floor with the lock and when I have him on his back, I pull his arm under his shoulder and brace his chest with my knee. Unless your partner is very loose in the shoulder joint, take care with this one as it is painful.



## *Wrist/biceps pin*

When you take your partner down with a two hand wrist lock, put his elbow to the floor and keep his arm vertical. Place your knee on his biceps while increasing the pressure on the wrist lock. This will keep him pinned.

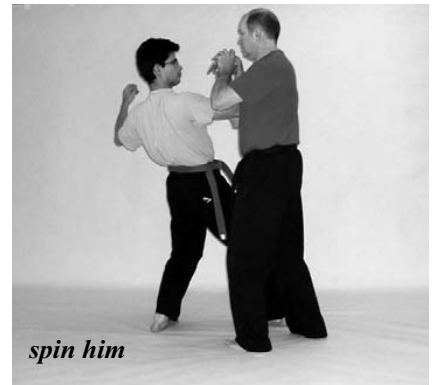
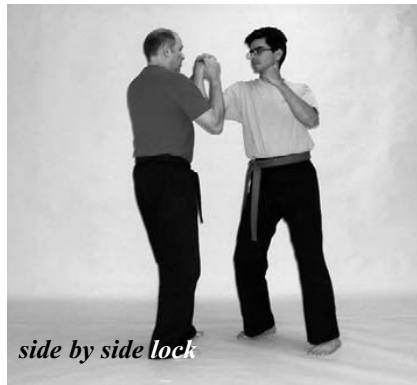
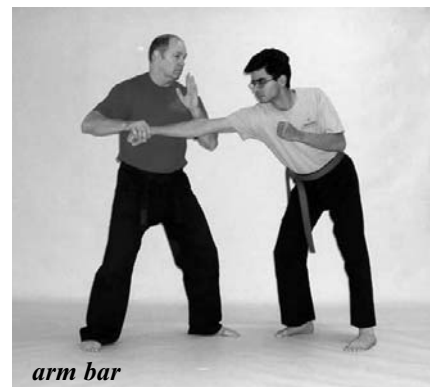


## Flowing Locks

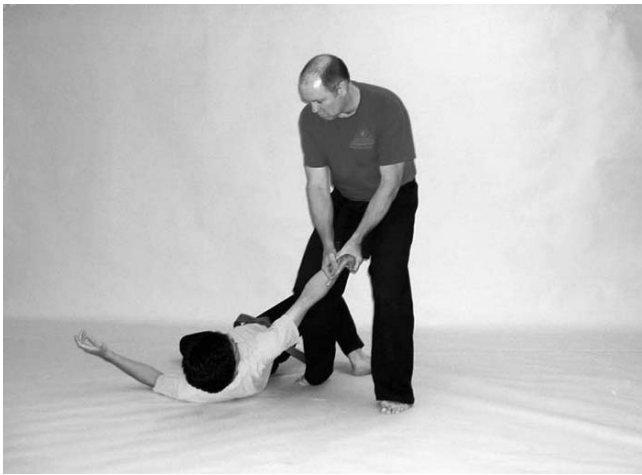
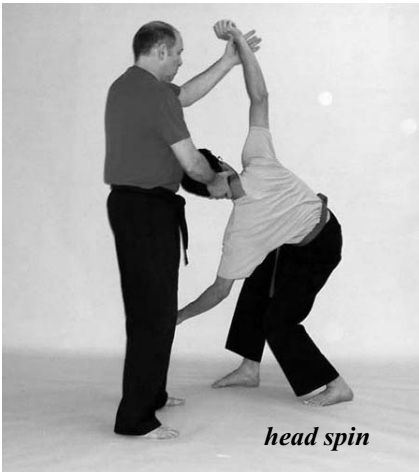
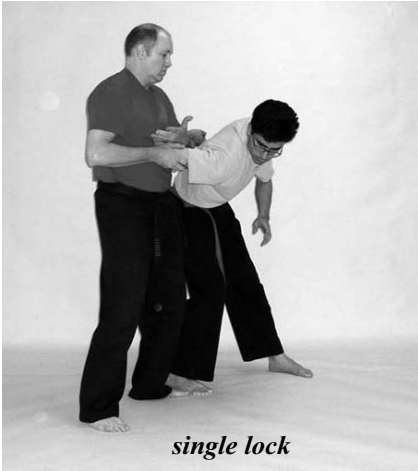
From the first time I trained with Prof. Presas, there was an aspect of Modern Arnis that enthralled me – the flowing locks. He could go from one lock to the next with the agility of a ballroom dancer. Amazing. I studied the concept of flowing locks and really watched him and discerned he was following three distinct patterns of action.

The first usage is following your opponent's energy so that you can work him into a lock *by using his resistance* to set him up for it. You try the lock and you don't quite get it because of his counter move. You work the counter move to get him into the next lock.

*Example of pattern 1: forearm bar – side by side lock – standing center lock – single lock – head spin into two hand wrist lock/throw.*

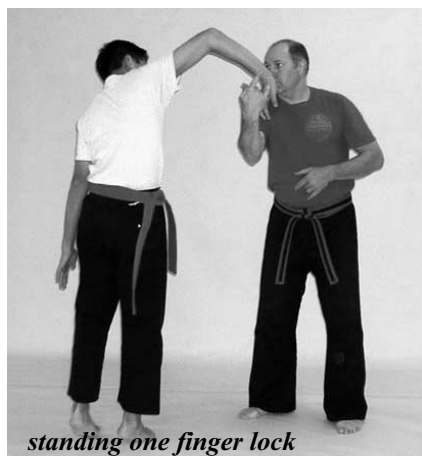
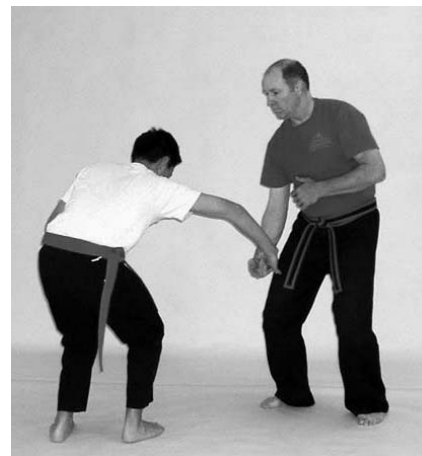
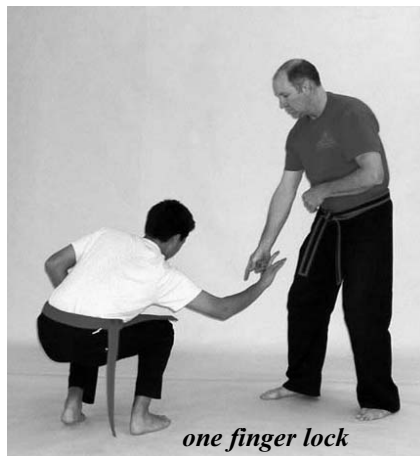
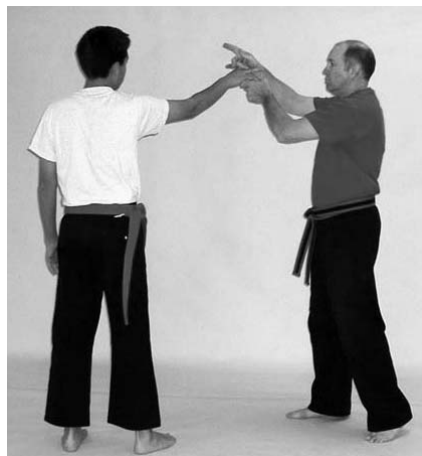
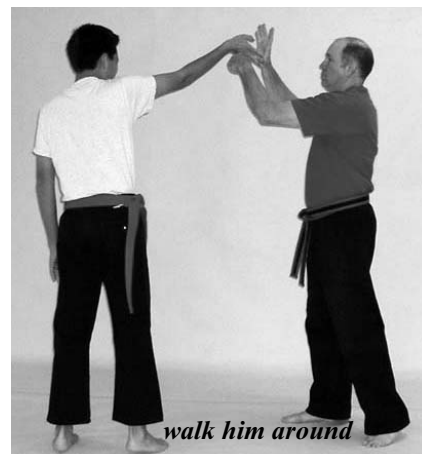
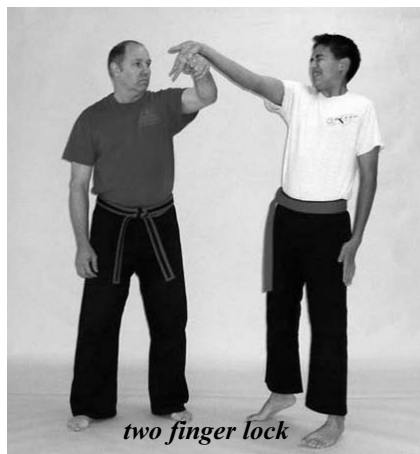


Flowing locks pattern #1 continued

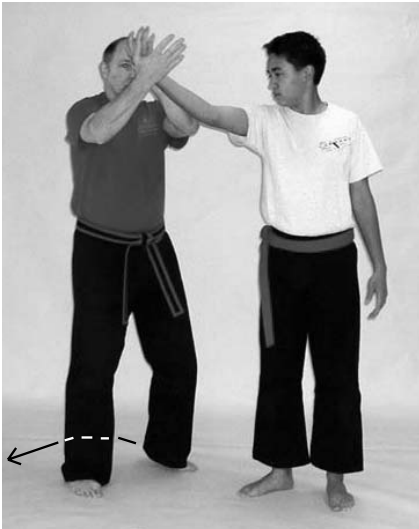
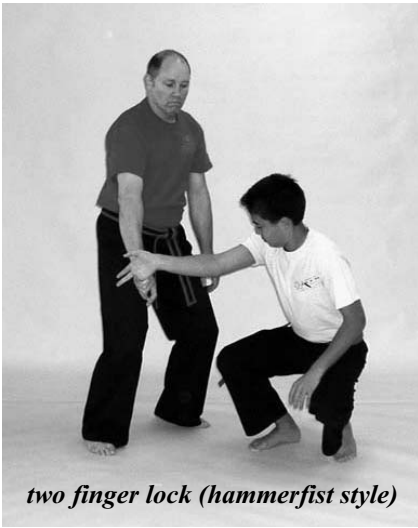
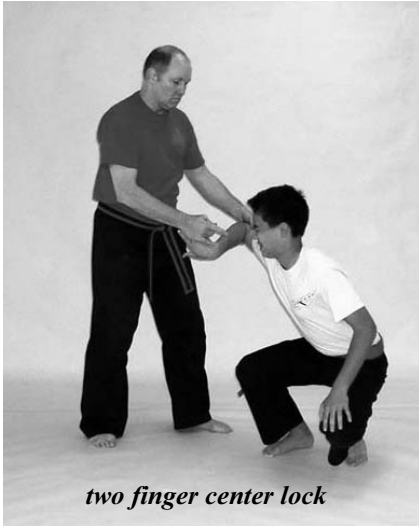
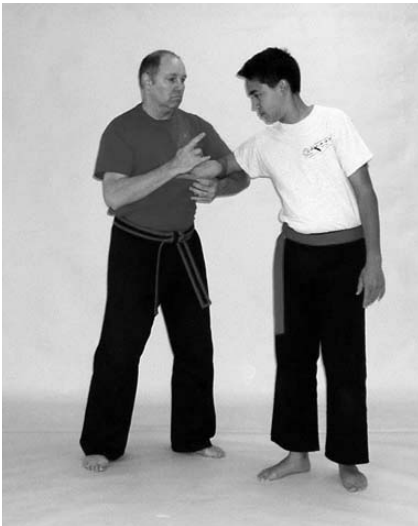


The second usage is to use a lock to move your opponent bodily into a more advantageous lock, switching from one lock to the next. You have his arm, wrist, or fingers in one lock and you work him from there into the next and into the next and so on. This one you can get very creative as there are a number of different locks you can use from any one position.

*Example of pattern two: two finger lock – one finger lock – standing one finger lock – come along – center lock – under hand two finger lock – two hand wrist lock.*



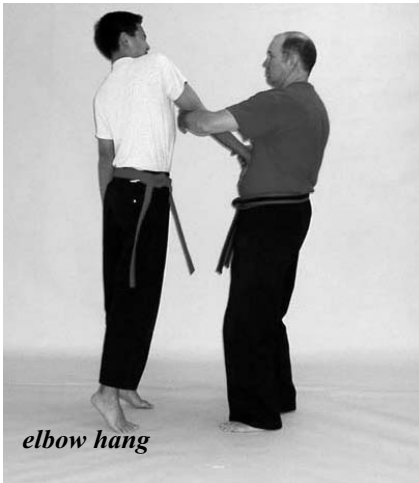
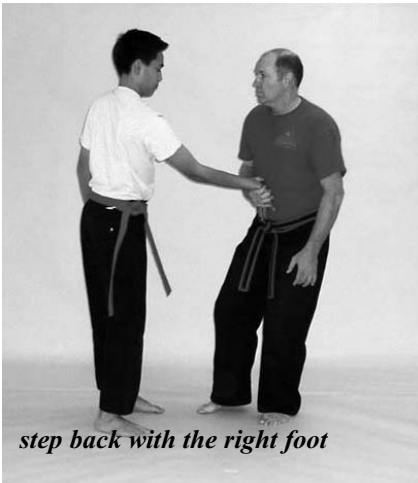
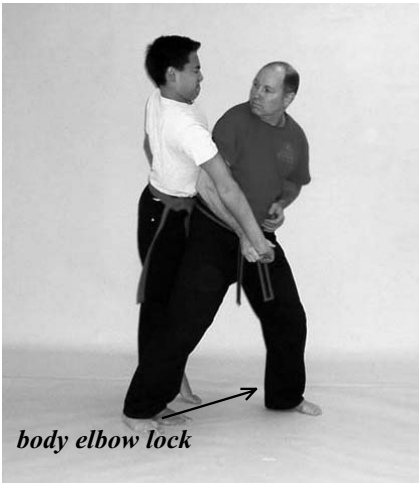
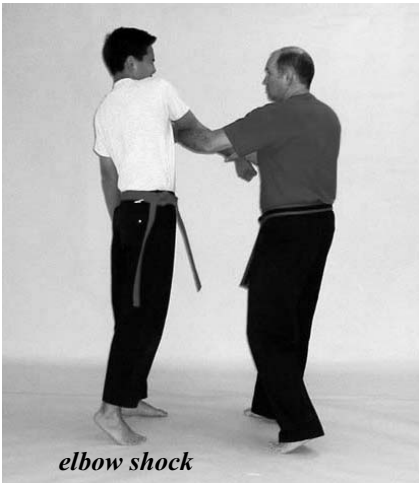
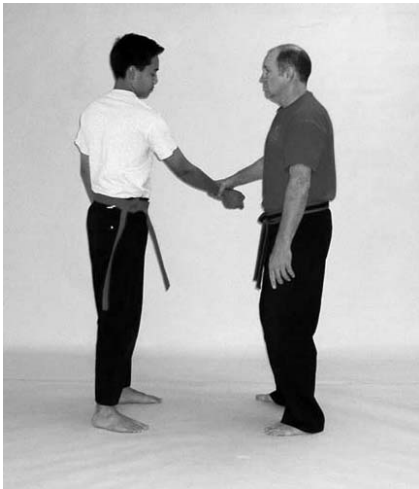
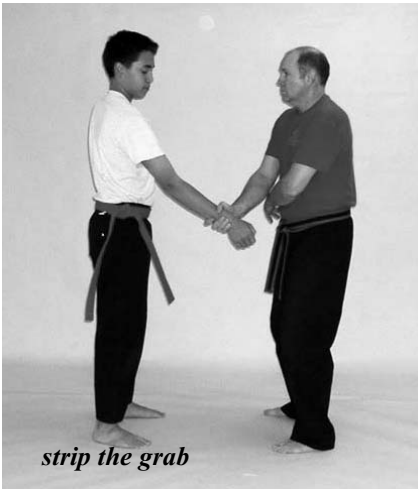
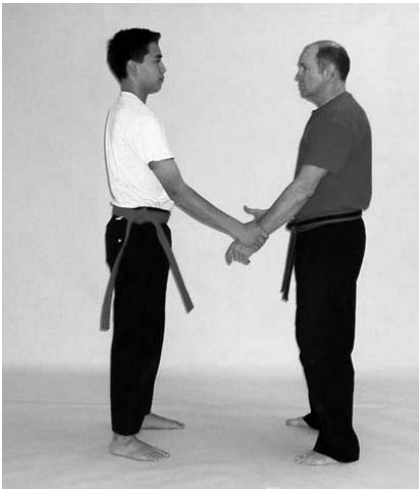
Flowing locks pattern #2 continued



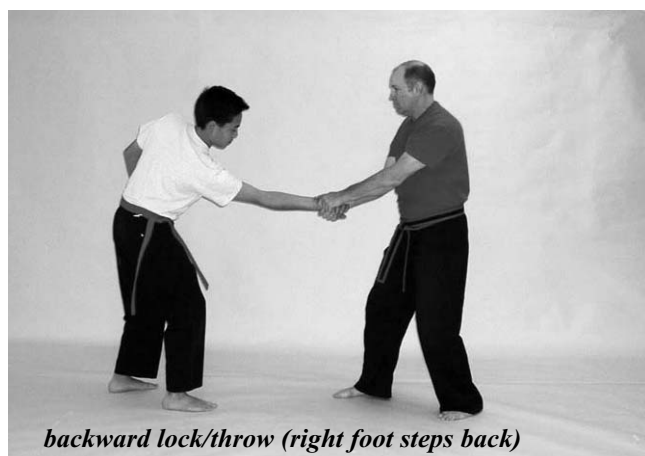
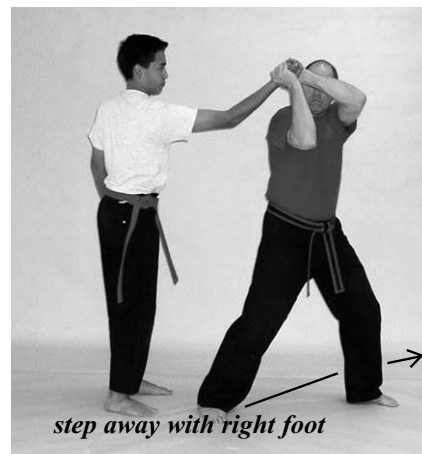
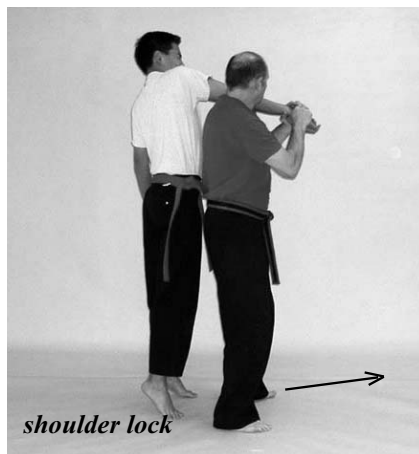
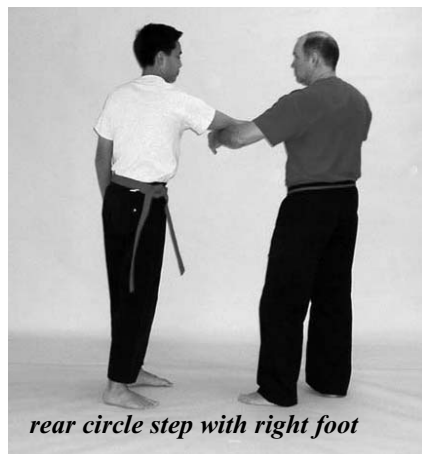


The third usage is to show how you can transfer from one lock to the next moving in the same direction.

*Example of pattern three: (defending from a same side wrist grab) reach across and strip his grab – elbow shock – body elbow lock – elbow hang – shoulder lock – under hand wrist lock. (note: this one isn't one of the best for practicality but it does demonstrate the concept well).*



### Flowing locks pattern #3 continued



These are by no means the only flowing lock patterns. Remy Presas had tons of them and you'd learn something new each session you trained with him. These will give you the idea for you to come up with flowing series of your own.

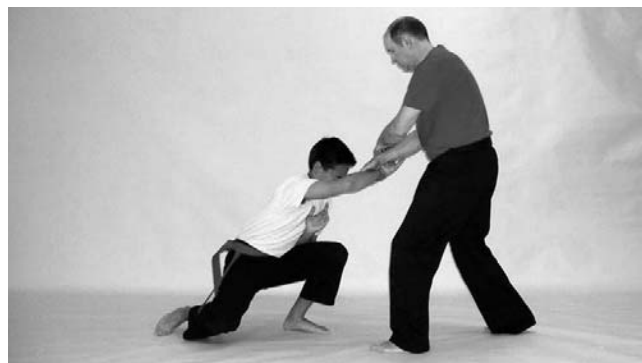
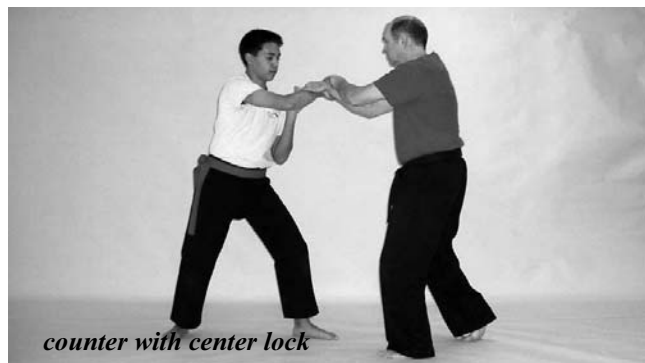
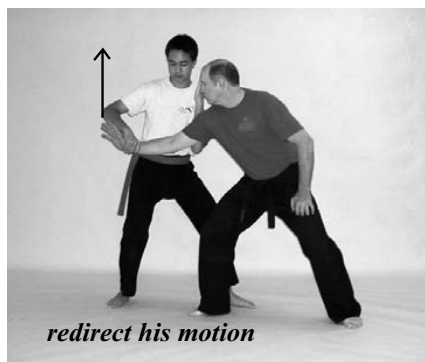
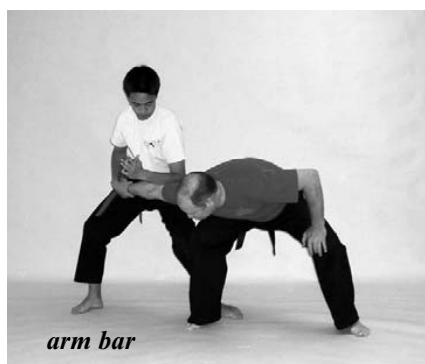
The end result here is for you to be able *to go by feel* from one lock to another without having to figure out what to do next. As you do these keep in mind what your opponent's arm position is from one lock to the next and you'll be amazed at what you come up with by yourself.

## Countering The Joint Lock

I suppose it goes without saying that the best way to counter or reverse a lock is to never get locked in the first place. By following my teacher's advice and researching out how you can counter the counter, I have found there are a couple of ways you can counter a joint lock as it is being applied on you. The simplest is to strike your opponent during its application.

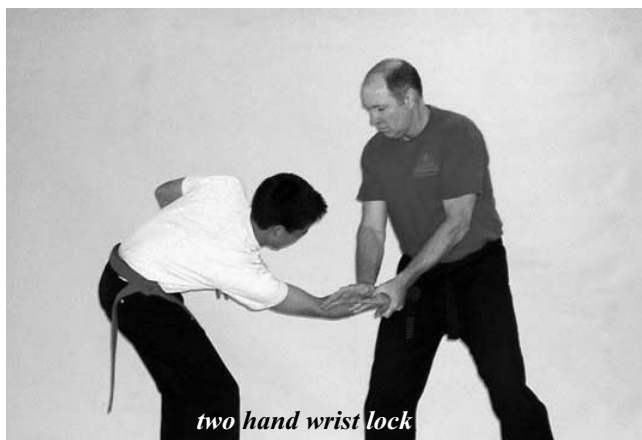
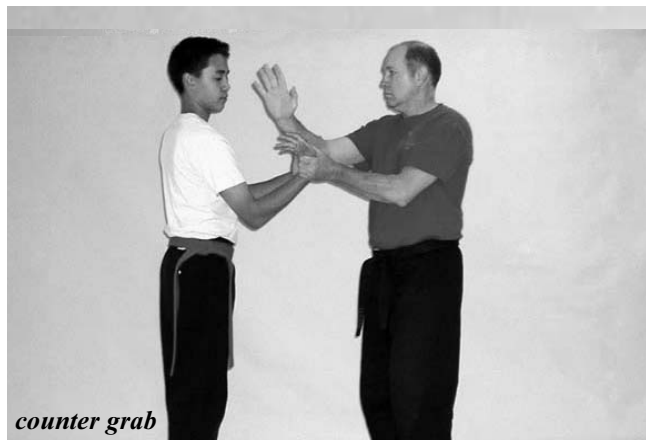
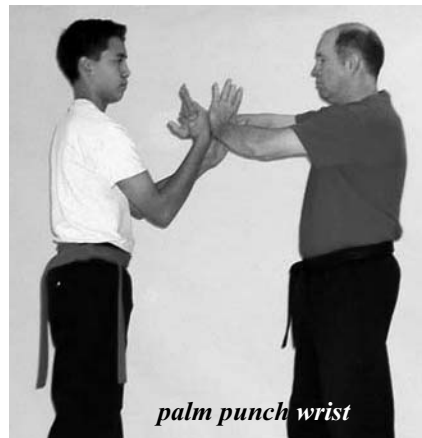
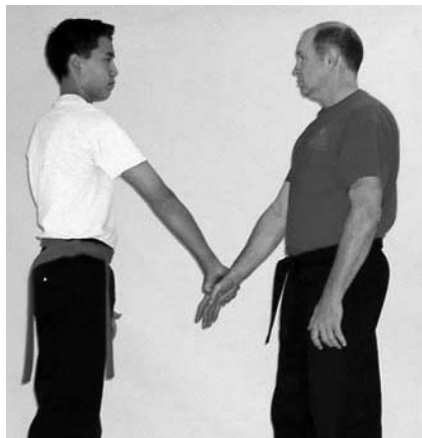
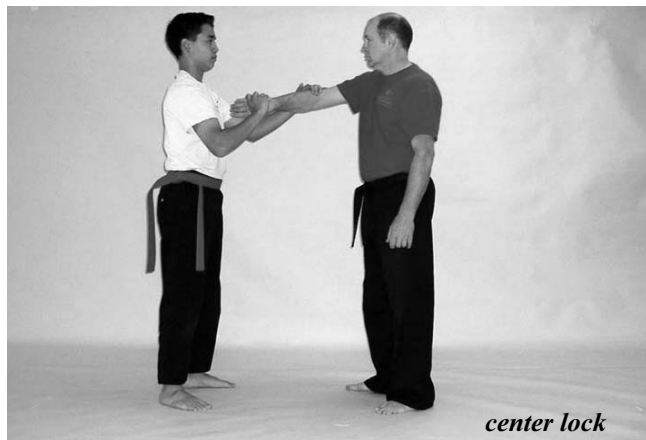
The other way you can counter a lock is based in the fact that a joint lock has an exact structural position. The key is to *ruin the integrity of the lock*. One way is to get ahead of the action itself. If your opponent moves your arm across his body for the forearm bar, you *contribute to the motion* and "get there" before he does. By taking the initiative, you can then change the direction of the movement or change the structural positioning of your arm. This will ruin his lock and set you up for your counter. You can also directly ruin the integrity of the lock by interrupting his action as well. Here are some examples.

### *Arm bar counter*



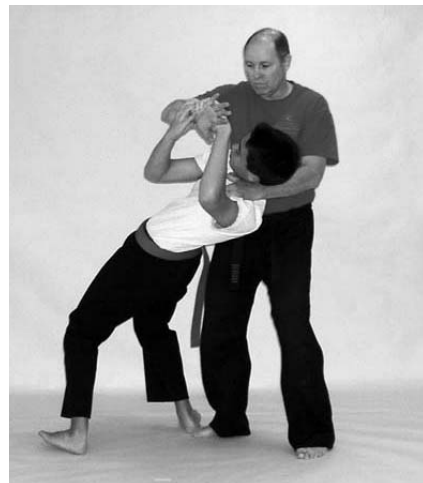
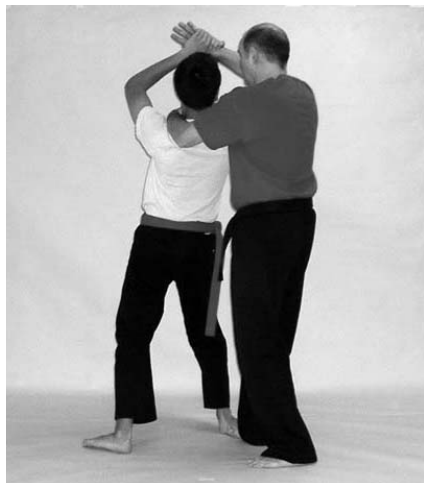
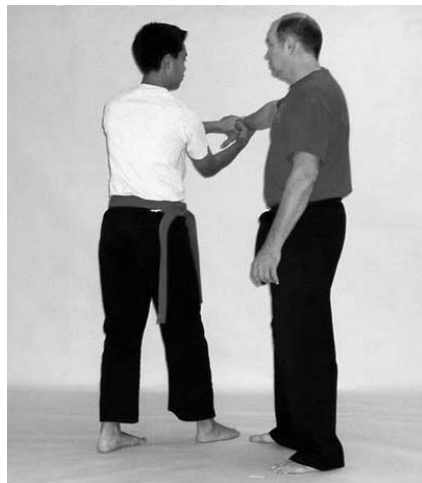
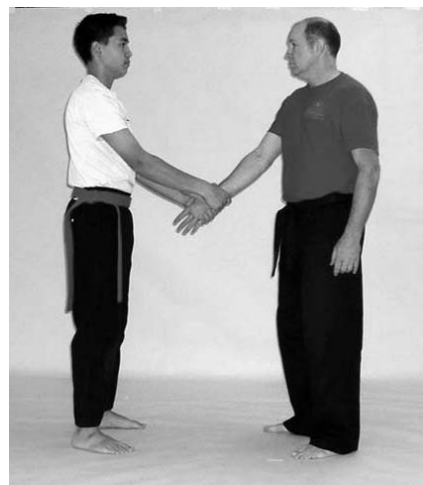
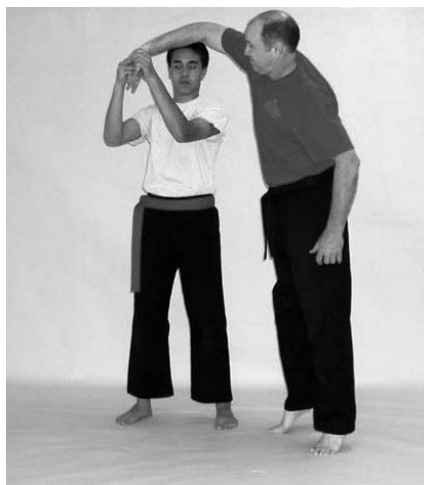
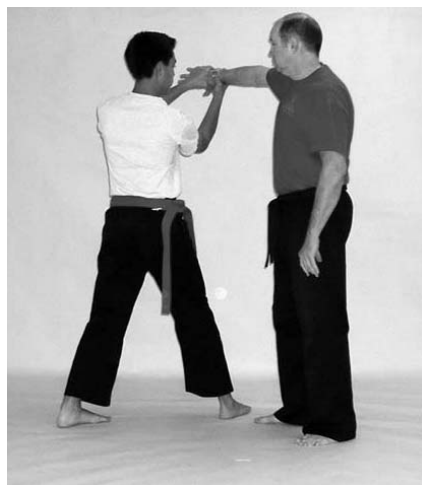
## *Center lock counter*

As he brings my hand up and around, I palm punch my wrist and ruin the “s” configuration he needs for a successful center lock. Here I am ruining the integrity of the structure. From there I counter grab him and execute a two hand wrist lock.



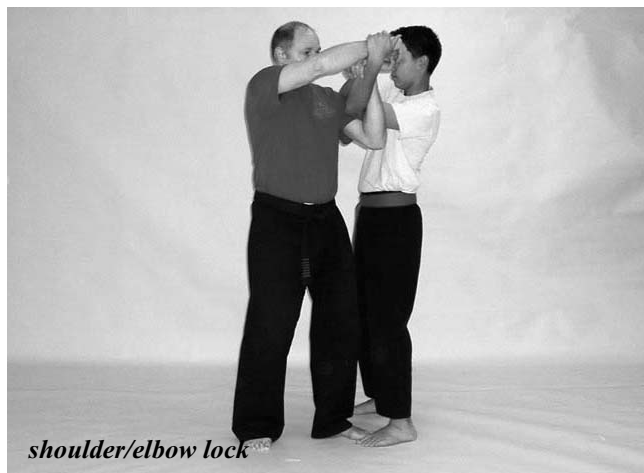
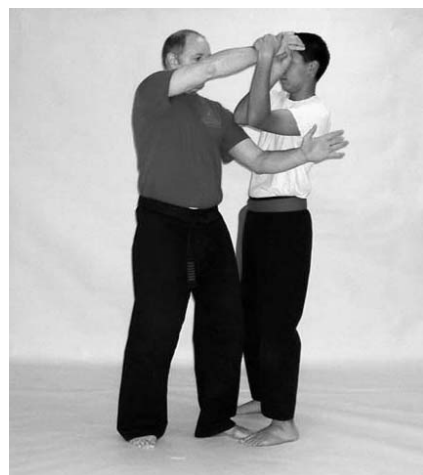
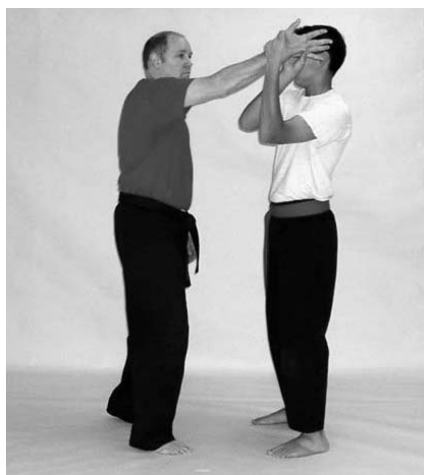
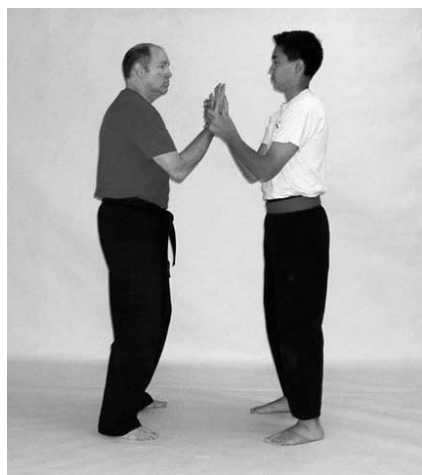
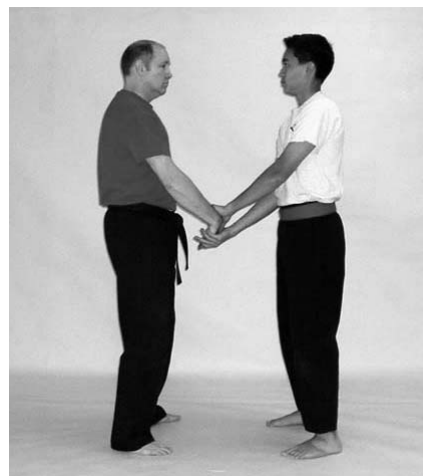
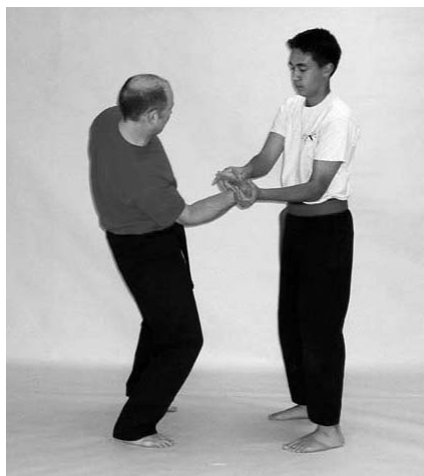
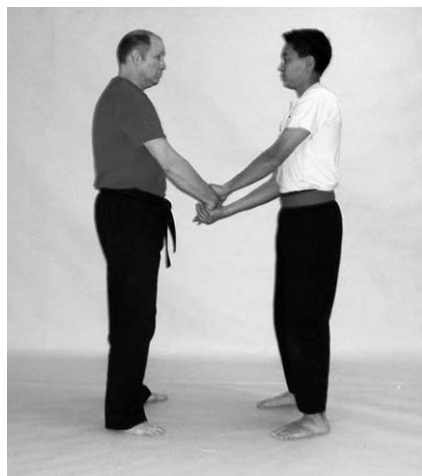
### *Standing center lock counter*

In this example I break into his motion by pulling backward during his step through. When he goes down I keep hold of his arm and turn it into a leg lock.



## *Two hand wrist lock counter*

Here is another where I contribute to his motion and get ahead of his action and then redirect. As he turns my wrist, I reach up over his shoulder and then counter his action with a follow up shoulder/elbow lock.



## Tapi-Tapi

There has been considerable talk of late as to what “Tapi-Tapi” is. When I was taught it over 10 years ago, it was a counter for counter drill involving you delivering strikes 1-12, a block and immediate counter and you block that counter strike. I demonstrate this in my book, *Advanced Modern Arnis: A Road To Mastery* on pages 138-144. A number of years later, what was first called *cane sparring* or *cane semi-free sparring*, Prof. Presas now called tapi-tapi and included a number of traps and binds you could do to your partner within the sparring pattern. Examples of the cane sparring patterns can be found on pages 145-152 of the same book.

In the first tape of his newest series of video tapes (*Modern Arnis – Filipino Martial Art – Mano de Tranka – Introduction To Tapi-Tapi*), Prof. Presas opens the tape and defines tapi-tapi this way:

*“Ladies and gentlemen, I will present to you the Filipino Martial Art; we call it Modern Arnis and I will present to all of you the art of Tapi Tapi, how to lock and control your opponent with the cane and without the cane.”*

This is a direct quote from that tape. Per that definition, tapi-tapi falls under the umbrella of trunkada, locking. An interesting thing that separates tapi-tapi from your joint locks with the cane is that in tapi-tapi, *both* of your partner’s arms are tied up as opposed to just locking one arm.

When Prof. Presas would teach some of the moves at a seminar, he did it in a rapid fire manner which would leave us wondering how he did it. Then he would slow it down and we’d learn several moves and then move on. In researching tapi-tapi for this book, I discovered a template Remy Presas in what he did. I wrote it out so that you can easily follow it and set up your opponent for a tapi-tapi maneuver or even to create your own “tapi.” As I see it, the template is this:

***capture – bait – capture.***

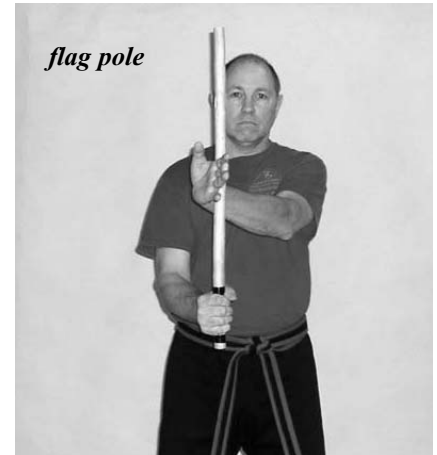
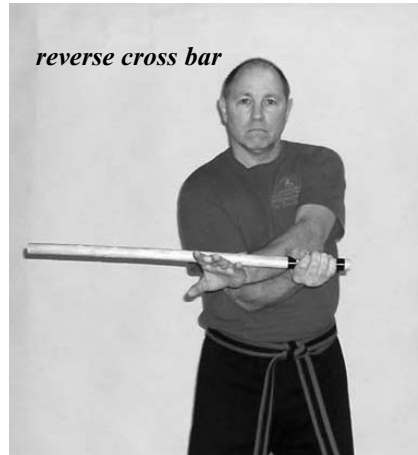
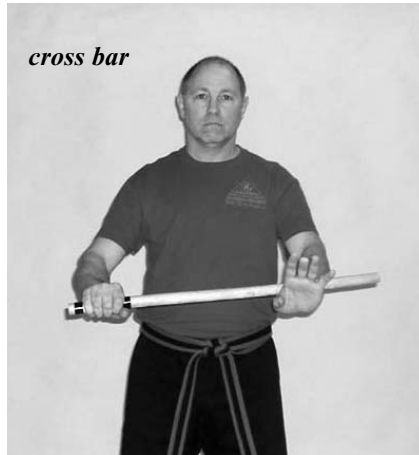
Expanded and broken down step by step, it is:

- a) you capture his cane
- b) you bait your partner into blocking your counter attack
- c) you trap his blocking hand/arm
- d) you lock or bind it capturing both arms now
- e) you counter attack

It is that simple. In this book I am going to illustrate a number of set ups for tapi-tapi as well as how to counter these set ups, followed by what to do if someone counters the set up. You can get into a real game of “cane chess” with tapi-tapi.



Most of the moves I'll demonstrate for this book involve three different kinds of end traps (my titles): the *cross bar*, the *reverse cross bar* and the *flag pole*. I will illustrate others as well but will center on these three for the most part. One of the great things about figuring out the template is that you can go pretty much anywhere with it and create your own tapi configurations.



Prof. Presas originally taught the “tapi configurations” coming off of single sinawali. You can actually enter into the “tapi” several ways: single sinawali, from a counter to a strike (the original tapi tapi), from any kind of give and take exercise. Datu Dieter Knuettel has a different pattern of give and take drill that he uses to enter in on. There are three entry points I use to go into a tapi configuration:

- a) off of a single strike
- b) off of his counter punyo strike
- c) off of the “trading punyos.” I’ll go into a and b separately.

**A. Off Of A Single Strike** - This is where he strikes, you block and capture and begin the set up. I’ll use strikes 1 and 2 for the examples. There are a number of baits you can use. The basic ones are a punyo (butt of the cane) strike, a thrust with the tip of your cane, or a palm strike. If your opponent takes your bait, he will usually do one of two things – either *block/check* the bait or *grab* your bait arm as part of the defense. To know the feel of these is very important. This will tell you what you are going to do to lock or bind your opponent on your follow up.

A block/check will feel like a smack or push. The best way I can describe the feel of a grab is you will feel a tug like “a fish is on the line.” This is like when you are fishing and you feel a tug on the fishing line. You know you’ve got a fish hooked or one nibbling. The feel is somewhat the same when your opponent has grabbed you. Test it out. You will need to know the difference in feeling when you execute the following “tapis.” By the way, a good way to develop the feeling is to close your eyes right after you capture his cane and go into your bait. This way you can’t “cheat” by looking.

As a general rule, if he block/checks me, I’ll use the other cane to bind him temporarily so that I can counter. If he grabs me, I’ll usually use his grab to help me joint lock him. Now onto the “tapis” themselves.

Working with the defense to either a #1 or #2 strike, there are several ways you can defend and from that defense, go into your tapi. You can:

block and recoil (bounce your cane back off the block)

block and cut through

sweep stroke

block and snake through with the cane

block and snake through with the arm

block and then grab with the cane hand

I'll use these as the illustrations of some of the different ways to go into a tapi configuration. I'll start with defense against strike #1. The first is a cross bar lock off of a #1 strike.



*He strikes at you with strike #1. You block. Recoil your cane off the block.*



*Capture his cane and bait him with a #1 butt strike. He grabs. You drop his cane onto his wrist & the capture.*

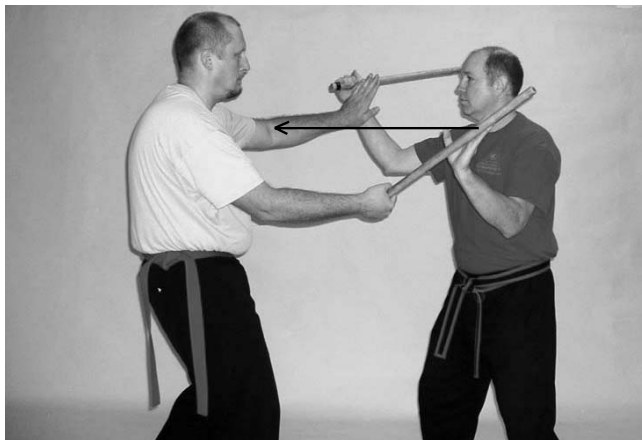


*Hook the butt of your cane over his to complete the lock and counter strike.*

## Cross bar trap off of a #1 strike.



*He strikes at you with strike #1. You block, recoil your cane off the block and check his cane.*



*You bait and he checks, not grabs, your wrist. You pass his cane across and down into the crook of his elbow..*



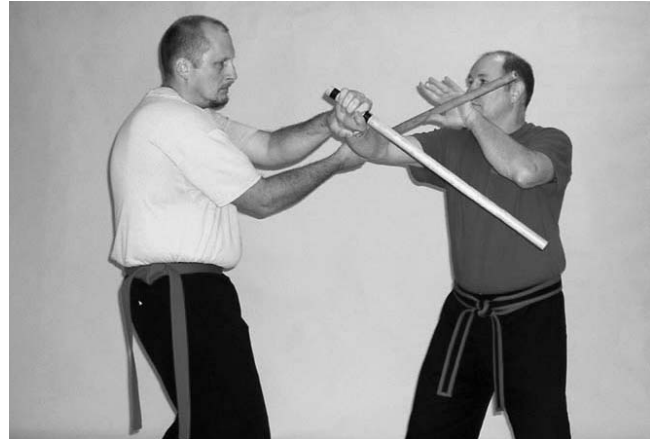
*...which traps his arms and you counter strike.*

You will see a recurring theme: he grabs your bait and you lock, he checks your bait and you trap. Make sure that you bait with intention, the intention to actually hit him. Do it with speed, power and accurate aim. He will not go for half measures in a real situation.

## Reverse cross bar lock off of a #1 strike



*He strikes with a #1 strike. You block and cut through to the side of your body. Check his cane.*



*You bait at him with a #2 punyo strike. He grabs. Loop his cane over the end of your cane and onto his wrist.*



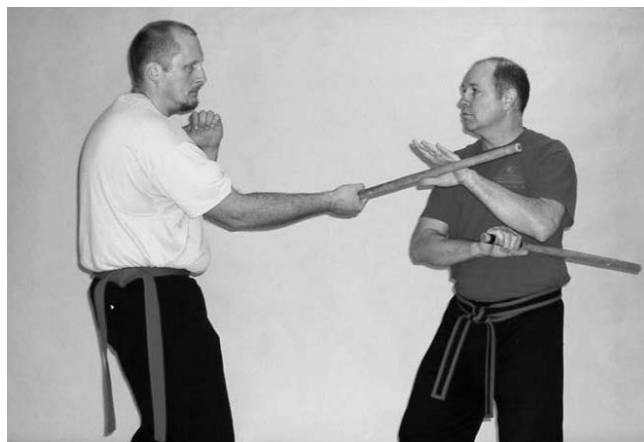
*Draw your cane hand down to your side and counter strike him.*

A key point here is to take his cane and move it into the lock, not to try and draw your trapped hand back to hook the cane. You have freedom of movement with his cane and not the other way around.

## Reverse cross bar trap off of a #1 strike



*He strikes at you with strike #1. You block and cut through. You check his cane with your open hand.*



*You bait him with a #2 punyo strike. He checks, not grabs.*



*You press his cane down across his forearm, trapping his arms, and counter strike with the butt of your cane.*

## Reverse cross bar lock off of a #1 strike



*He strikes at you with a #1 strike. You block and cut through. Check his cane with your open hand.*



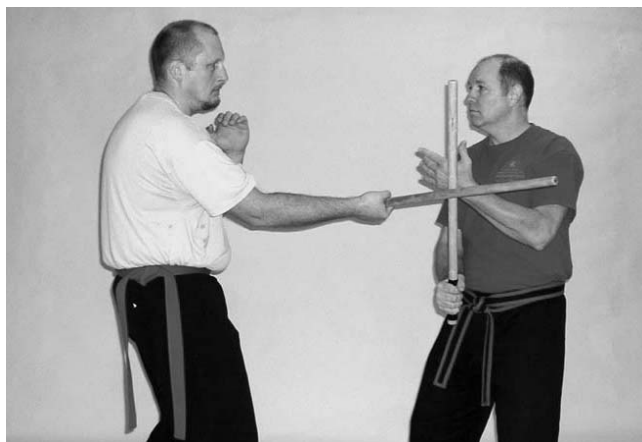
*You bait him with a #7 poke and he grabs it.*



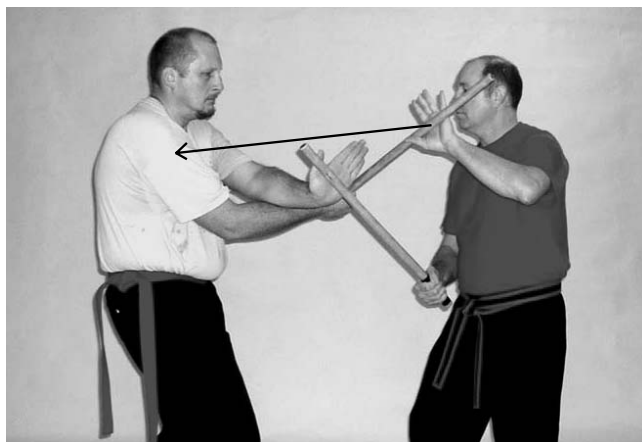
*Move his cane over the top of yours and draw down for the lock.*

You notice in the above photo how I move his cane. Also, when you do your #7 poke, poke at him. Make him defend against it. This will ensure your set up for the lock/trap.

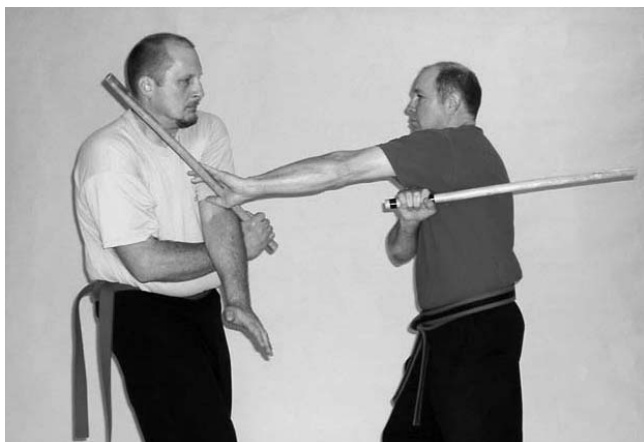
## Reverse cross bar trap off of a #1 strike



*He strikes at you with a #1 strike. You block and cut through. Check his cane with your open hand.*



*You bait him with a #7 poke and he parries it.*



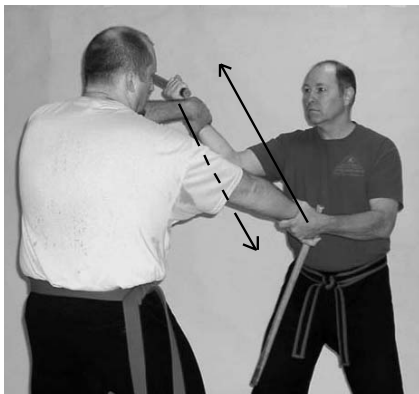
*You shove his cane across his arm creating the capture and counter strike to his cane hand.*



## Disarm and lock off of a #1 strike



*He strikes at you with a #1 strike. You sweep stroke and pass it to the opposite side...*



*...and catch with your other hand. You bait with a #1 punyo strike. He grabs it. You cross your arms, left over*



*right for the disarm. You loop the punyo over the top of his wrist and draw down for the lock.*

A couple of key points are to catch his hand with yours thumb up and to do the disarm with a scissoring motion. As long as he still has the grab you will be able to lock him with your punyo.

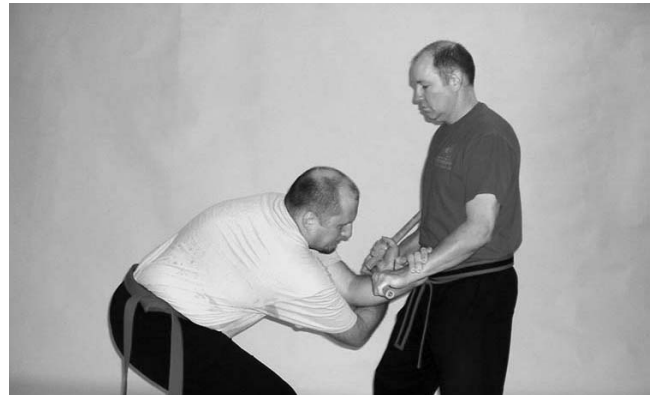
## Reverse cross bar lock off of a #1 strike



*He strikes at you with a #1 strike. You pass it with a palis-palis (go with the force) motion to the opposite side.*



*Slide your cane until your wrists touch. You bait with a palm strike. He grabs it. Roll your cane to your hand.*



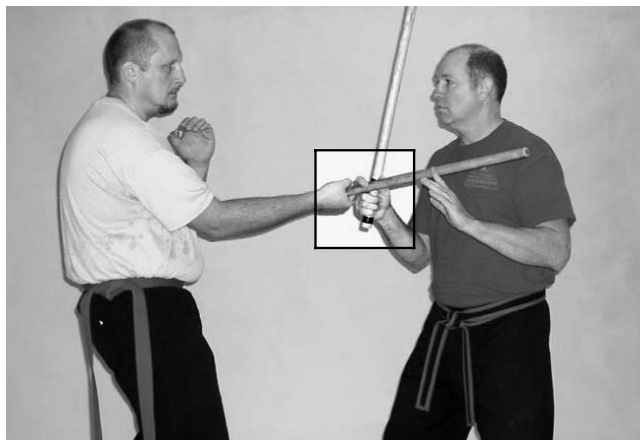
*Grab your own cane and pull downward with both hands effecting the lock.*

You can do this with a snaking motion of the cane alone. I prefer it with both hands to guide his cane against a power strike.

## Reverse cross bar lock off of a #1 strike.



*He strikes at you with strike #1. You block it and capture his cane to immobilize it.*



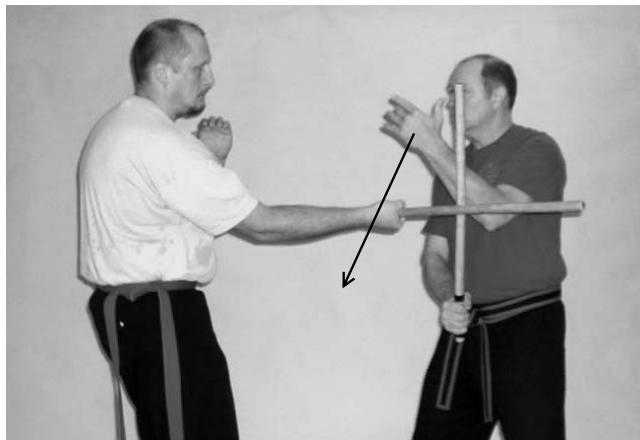
*You grab his cane with your cane hand. You bait him with a palm hook. He grabs it.*



*You transfer his cane to your trapped hand and pull down, creating the reverse cross bar lock.*

This is the same action as your trapping hands; block, check, strike, except the last move is another grab so you can bait him with your open hand strike.

## Two arm trap off of a #1 strike



*He strikes at you with a #1 strike. You block and circle your arm over the top of his arm and to the center.*



*Having captured his arm, you bait him with a #1 punyo strike. He grabs it.*



*You bring his arm to your other hand. You grab it and release your arm to counter strike.*

The arm action in this is the snake circle you find in Modern Arnis disarm for strike #3.

## Two arm lock off of strike #1



*He strikes you with a strike #1. You block and pass it, from underneath, to the other side of your body.*



*Continue circling your arm around his until you have it covered with your hand and wrist.*



*Bait him with #1 punyo. Pull his check/grab to your other hand and grab his arm. Pull down to complete the trap.*

This motion (after you pass his cane) is the type of snake circle you find in Modern Arnis disarm #2.

## Reverse cross bar trap off of a #1 strike



*He strikes at you with a #1 strike. You block and cut through. Capture his cane with your open hand.*



*You bait with a middle level punyo strike. He grabs it.*



*Bring his cane down so you can roll your punyo over it for the cross bar trap and counter strike him.*

## Cross bar lock off of a #1 strike



*He strikes at you with a #1 strike. You block and cut through. Check his cane with your open hand.*



*You bait with a middle level punyo. He grabs your arm. You flip his cane over the top of his wrist.*



*Roll your punyo onto his cane and pull down for the lock.*

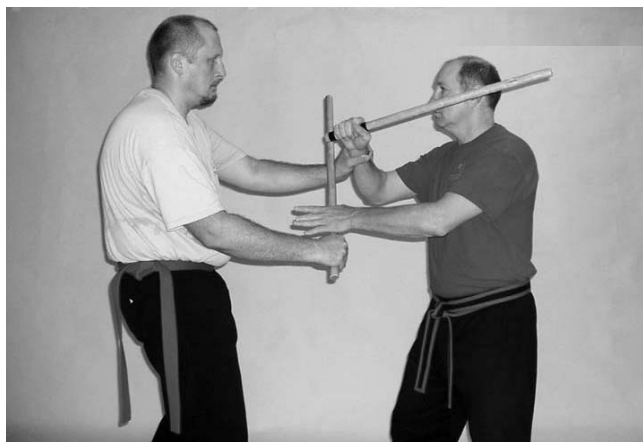
You notice in the above photos I keep my check hand open so that I can change directions with his cane to work this lock.



## Cross bar lock coming off of strike #1



*He hits at you with strike #1. You block his strike and check his cane.*



*You bait him directly with a punyo to the face. He grabs. You transfer his cane over to his wrist.*



*Hook your punyo over his cane and pull down and inwards for the lock and counter strike.*

The punyo strike goes directly from the block straight to his face.

## Cross bar trap coming off of strike #1



*He strikes at you with strike #1. You block and check his cane.*



*You bait him with a punyo strike to the face. He checks and does not grab.*



*You push his cane directly into the crook of his elbow for the trap and counter strike.*

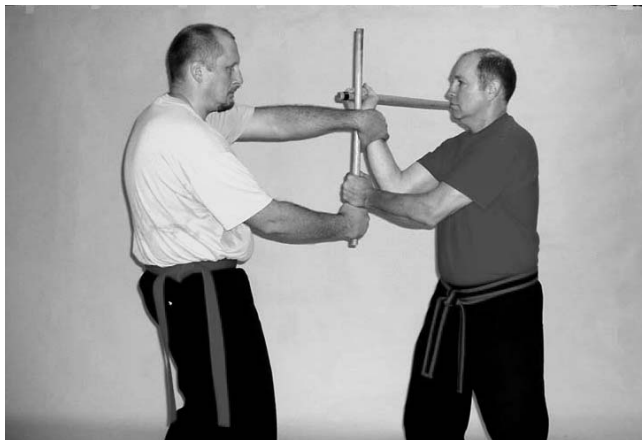
## Flag pole lock off of strike #1



*He hits at you with strike #1. You block his strike and pass it to the other side of your body.*



*You bait with a #1 punyo. He grabs. You draw his cane under his wrist. The cane is vertical.*



*Hook around his cane and wrist and draw inward for the lock. This leaves your other hand free to strike.*

## **Tapi tapi configurations from strike #2. Flag pole lock.**



*He hits at you with a #2 strike. You block and check his cane.*



*You “lower the gate” (move his cane down) and bait him with #1 punyo strike. He grabs.*



*You hook your punyo around his cane and draw down for the lock.*

Raising the gate (lift cane up) and lowering the gate (move it down) are terms I use in my school for simplicity of description.

## Bait and pass coming off of a #2 strike



*He hits at you with a #2 strike. You block and lower the gate.*



*You bait with a #1 punyo and he checks. Use his cane to parry his deflecting hand.*



*Counter strike to his elbow once his check hand is clear.*

## Cross bar lock coming off of a #2 strike



*He hits at you with a #2 strike. You block his strike and raise the gate.*



*You bait him with a #1 punyo strike. He grabs. You drop his cane to his wrist.*



*Loop over his cane with your punyo and drop down for the lock.*

## Cross bar trap coming off of a #2 strike



*He hits at you with a #2 strike. You block, check and raise the gate.*



*You bait him with a #1 punyo and he checks your strike.*



*You drop his cane across his forearm for the trap which opens his head for the counter strike.*



## Cross bar lock coming off of a #2 strike



*He strikes at you with a #2 strike. You block, capture his cane and raise the gate.*



*You bait him with a #10 poke to his face. He grabs your cane.*



*You move his cane over the tip of your cane and then back into the wrist and press down for the lock.*

## Cross bar trap coming off of a #2 strike



*He strikes at you with a #2 strike. You block, capture his cane and raise the gate.*



*You bait him with a #10 poke to his face. He checks your cane.*



*You move his cane over his forearm for the trap and then counter strike.*

## Reverse cross bar lock coming off of a #2 strike



*He hits at you with a #2 strike. You block, check and chamber for a #2 punyo strike.*



*You bait with the #2 punyo. He grabs.*



*You swing his cane up and loop your punyo around it and pull downward for the lock.*

## Reverse cross bar trap coming off of a #2 strike



*He hits at you with a #2 strike. You block, check and chamber for a #2 punyo strike.*



*You bait with the #2 punyo. He checks your striking arm.*



*You push his cane forward onto his forearm for the trap and follow up with your punyo strike.*

## Reverse cross bar trap coming off of a #2 strike



*He strikes at you with a #2 strike. You block and check his cane.*



*You loop your finger over his cane and bait him with a circular palm strike. He grabs.*



*You transfer his cane to your open hand and draw it downward for the trap and counter strike.*

## Cross bar lock coming off of a #2 strike



*He hits at you with a #2 strike. You block and check his cane.*



*You raise the gate and bait him with your punyo strike. He grabs.*



*You bring his cane back across his wrist and loop your punyo over the top and draw it down for the lock.*

## Double arm lock coming off of a #2 strike



*He hits at you with a #2 strike. You block and cut over the top of his wrist.*



*Circle it through to the other side while baiting him with a #1 punyo strike. He grabs.*



*You transfer his grabbing hand to your open hand and strip it off your wrist. Push down for the lock.*



## Double arm lock coming off of a #2 strike



*He hits at you with a #2 strike. You block and circle your arm from under his wrist full circle so that...*



*...you ensnare his arm while your bait him with a #1 punyo. He grabs.*



*You transfer his grabbing hand to your open hand and strip it off your wrist. Push down for the lock.*

## Reverse cross bar coming off of a #2 strike



*He hits at you with a #2 strike. You pass it with a palis-palis action and snake your cane so your wrists touch.*



*Ensure the tip of your cane crosses your body before you bait him with your palm strike. He grabs.*



*Roll your cane back to your empty hand and grab it. Roll your cane towards your middle for the lock.*

Prof. Presas taught a number of **left hand versus right hand tapi tapi** actions as well. It is only natural as he was left handed so he taught us to be ambidextrous as well. The subject of left/right tapi tapi has been covered quite thoroughly in his last tape series, a 15 volume set, and I demonstrated 7 techniques in *Advanced Modern Arnis: A Road To Mastery*, so I won't go much into it here except to show that the basic template of *capture-bait-capture* applies here as well.

Reverse cross bar lock coming off of a #1 strike



*He hits at you with a #1 strike. You block and capture his cane.*



*You bait him with a #1 punyo strike. He grabs. You bring his cane back and under your punyo.*



*Draw it downward for the lock and counter strike.*

## Double arm lock coming off of a #1 strike



*He hits at you with a #2 strike. You block and lower the gate while setting yourself up for a #2 punyo strike.*



*He checks your arm. You bring his cane back into the crook of his elbow. Push his check hand upwards.*



*Release his cane, thread your check hand under his cane and over his hand for the lock.*

## Flag pole lock coming off of a #1 strike



*He hits at you with a #2 strike. You block and lower the gate while setting yourself up for a #2 punyo strike.*



*You bait him with the punyo. He grabs. Bring his cane up to the back of his wrist. Begin to circle your cane...*



*...over your head to loop your punyo over his cane and pull in for the lock.*

## Reverse cross bar lock coming off of a #2 strike



*He hits at you with a #2 strike. You block and capture his cane.*



*You bait him with a #1 punyo strike. He grabs.*



*You bring his cane across the back of his wrist. Loop your punyo over his cane and pull down for the lock.*

## Cross bar lock coming off of a #2 strike



*He hits at you with a #2 strike. You pass his strike with a palis-palis motion. Loop your cane to the other...*



*...side of his arm while you bait him with a palm strike. He grabs.*



*Bring your cane across the back of his wrist and grab it with your other hand. Draw back and down for the lock.*



## Lock and turn coming off a #2 strike



*He hits at you with a #2 strike. You block and check his cane. You bait him with a middle level punyo strike.*



*He grabs. You drop his cane down onto his arm and slide it back to the butt of your cane.*



*Sweep your cane arm outwards, causing him to turn which opens him up for your counter strike.*

As you can tell by these examples, the template is the same no matter if you have the cane in your right hand or your left. As Prof. Presas would always say, *"It is all the same."*

## Countering The Tapi Tapi

A recurring theme in every Modern Arnis book I write is that there were two key points Prof. Presas would impress upon me all the time as the most important points: the flow and to counter the counter. The ability to counter the counter cannot be stressed enough. So, how does one counter the tapi configurations coming off a single strike? The key lies in disrupting the template. You can disrupt the first element, capture, by a fast recoil or cut through of your strike. But what if your partner captures your cane? Then you disrupt the second element which is the bait. He baits you so that he can again capture your hand and therein lies the key. Do something different with the bait. I'll show you a couple of examples.

### Slipping the bait



*You hit at him with a #1 strike. He goes to bait you with the punyo.*



*You avoid the punyo by slipping to your left, setting you up for your counter strike.*

A slip is commonly used in boxing. It is to move the head sideways out of the oncoming blow so as to make your opponent miss and set you up for your counter punch. You can use this as a way to disrupt the tapi configuration.

## Passing the bait



*You strike at him with a #1 strike. He goes to bait you with the punyo strike.*



*You slip to your right and pass his bait with your check hand.*

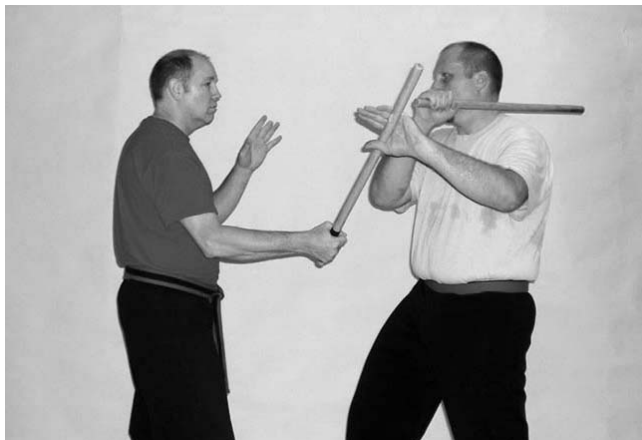


*Notice that I don't give him anything to hook with his punyo which sets him up for my counter strike.*

## Releasing your cane to disrupt the lock



*You strike at him with a #1 strike. He blocks, captures and baits.*



*You take the bait and he goes into a cross bar lock.*



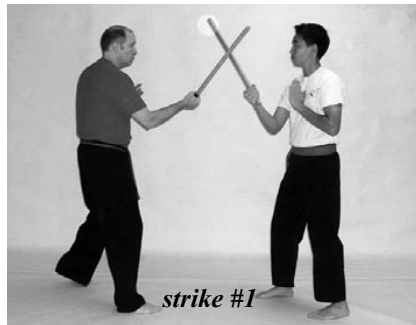
*You let go of your cane which ruins the locking action and you counter strike.*

## B. Tapi Tapi Off Of His Counter Punyo Strike

The next opening for the tapi is off of his counter to your attack. Most often this is done when you go in from either long or medium range to close range and strike with the punyo at him. He checks and counters with a punyo of his own. This was originally taught from the single sinawali drill. In reality, you can go off of any kind of give and take (back and forth) drill sequence. This shows you that you can enter in from anywhere and is a lot less boring than having only one way you can do it.

I'll first show the different drills (and the ways within the drills) you can enter. The common denominator will be closing from long or medium range to close range with your punyo counter. Then, I'll go over the techniques. You'll see from the examples shown that the binds/locks are pretty much the same. It is the entry or set up that is different this time. You can angle off to either side and snatch his cane and off you go into a bind or lock of your own setting. First, the drills you can enter with.

The single sinawali with one cane consists of you and your partner doing strike #1, #8, back up to #2, #9, and the cycle starts again with going back up to #1.



The basic flow drill consists of one person being the offense and one being the defense:

*offense*

#12 strike

#12 strike

#3 strike at the hip

#4 strike at the hip

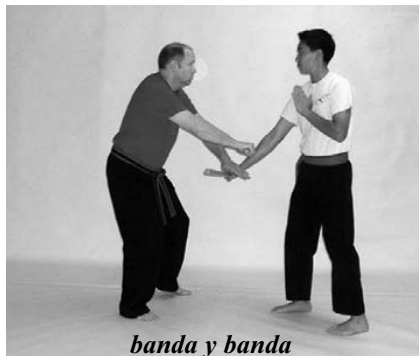
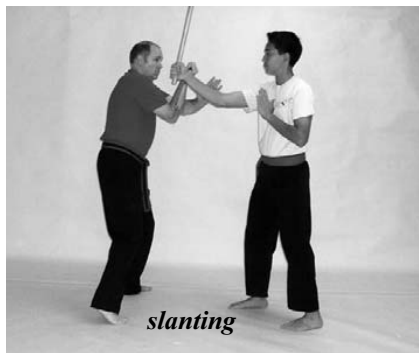
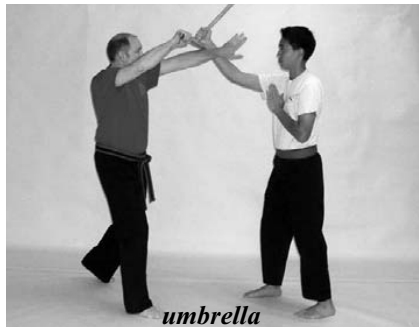
*defense*

umbrella

slanting

pass and cut (banda y banda)

pass and cut (banda y banda)



6 Count drill consists of:

- a) you #1 strike - he cuts through and checks the cane
- b) he #4 strikes - you drop shot defense and check his wrists
- c) you #12 strike - he does an umbrella defense
- d) he #1 strikes - you cut through and check his cane
- e) you #4 strike - he does a drop shot and checks your wrist
- f) he #12 strikes - you umbrella defense and the cycle starts again at you doing #1 strike at him



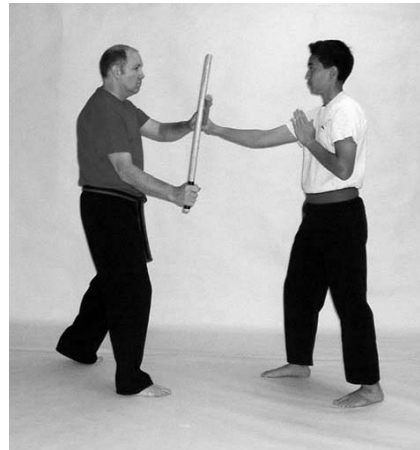
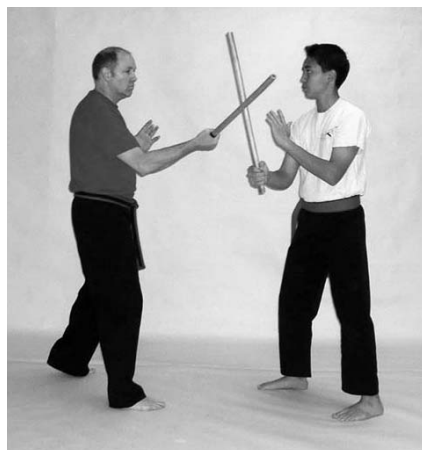


The original tapi tapi (give and take) drill consisted of:

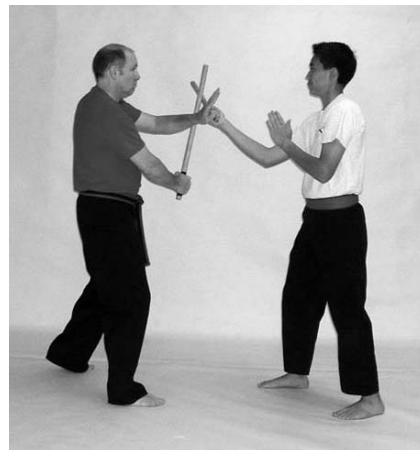
a) you do strikes (in order) 1-12

b) he blocks and either cuts through and counter strikes or blocks and recoils his cane and counters

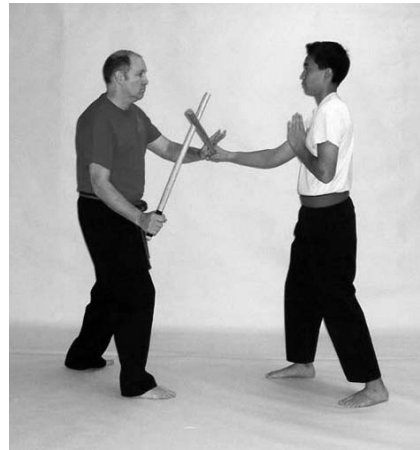
c) you block his counter and check his hand at the same time



*This can be used for strikes 1, 3, 6 and 10. This example is cut through and counter.*



*This can be used for strikes 2, 4, 7 and 11. This example is cut through and counter.*

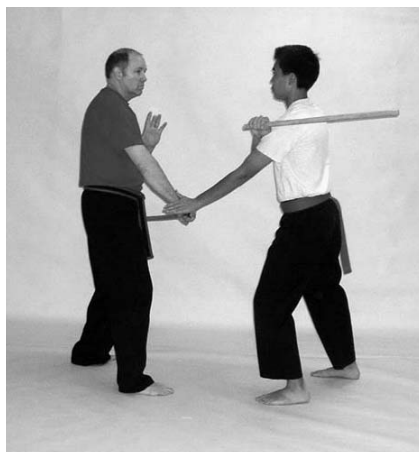


*Strike #5, cut through and counter. You could recoil off the block and counter to the other side of the body also.*

## The original tapi tapi (give and take) drill examples continued



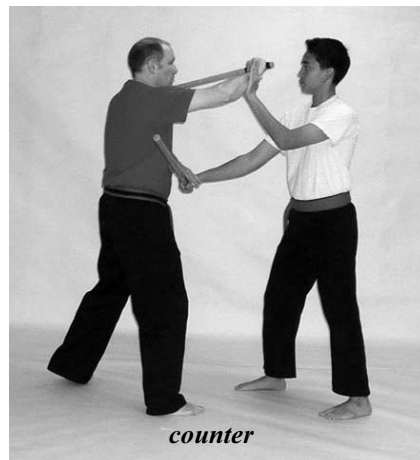
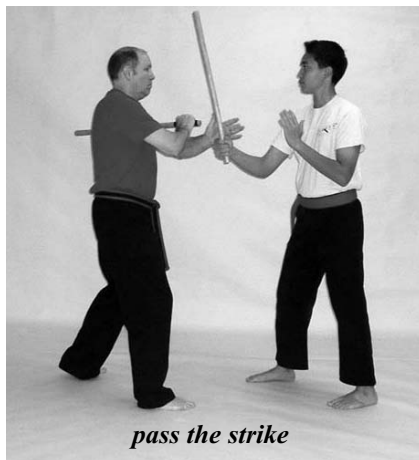
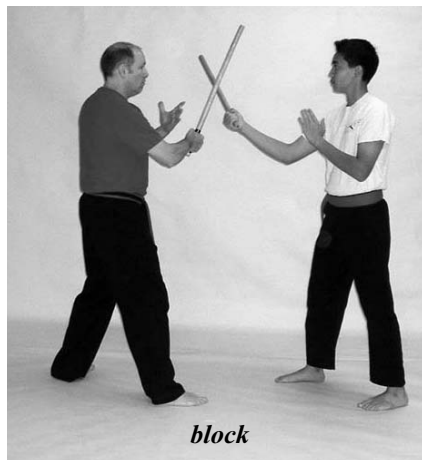
*Strike #9, blocker recoils off of the strike and counters.*



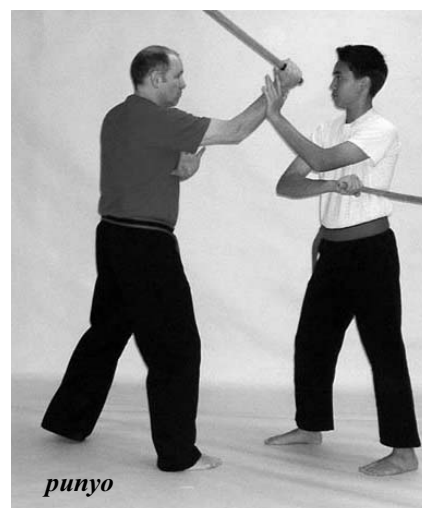
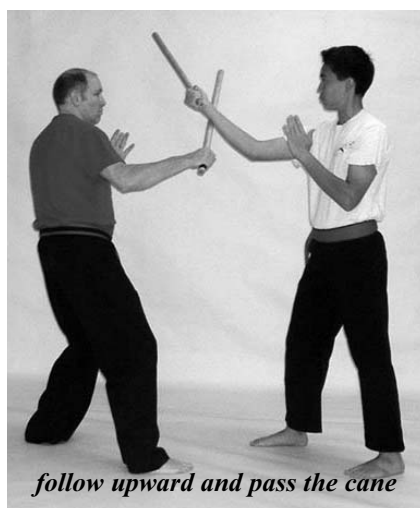
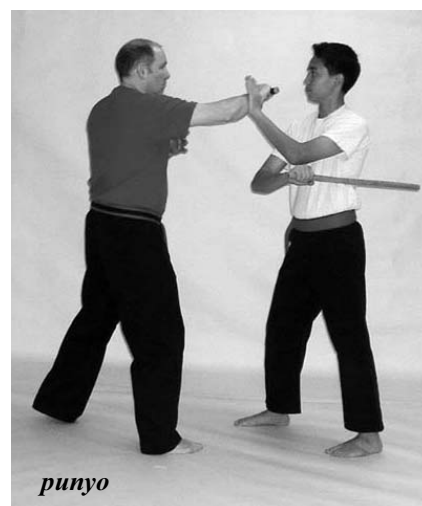
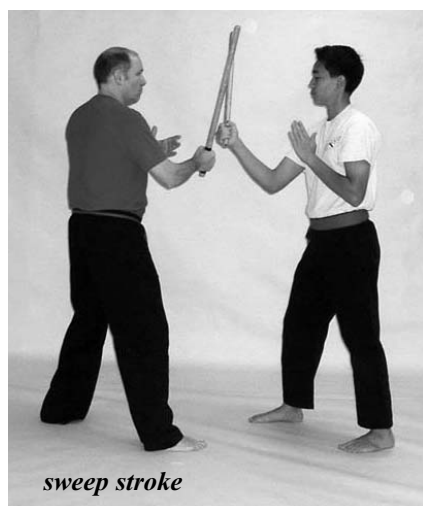
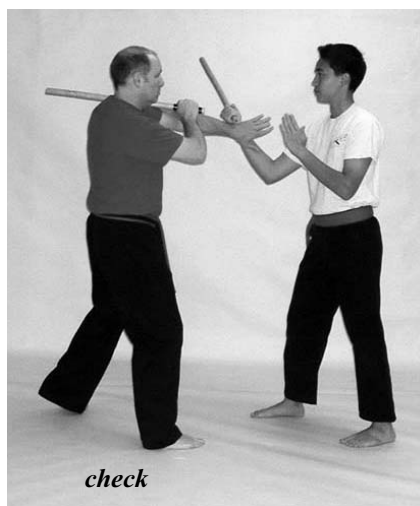
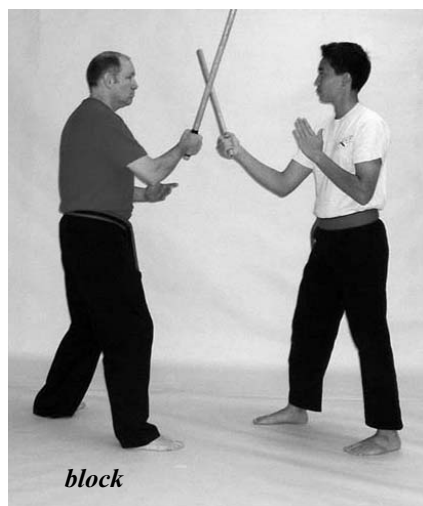
*Strike #8, blocker recoils off of the strike and counters.*

**Entering with the punyo strike** - Following are examples of different ways you can enter in with the punyo strike. It will not matter which drill the strike comes from, a #1 strike is a #1 strike regardless. You can use these entries off of any of the drills described.

### Entering in off of strike #1

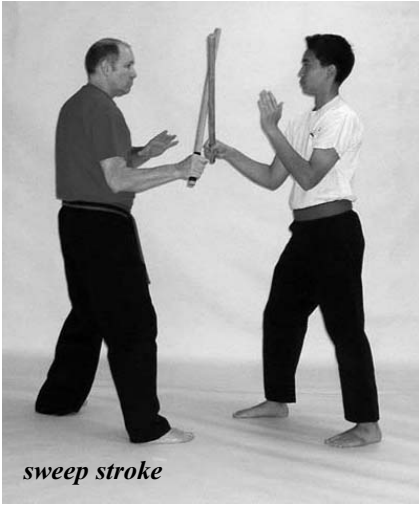
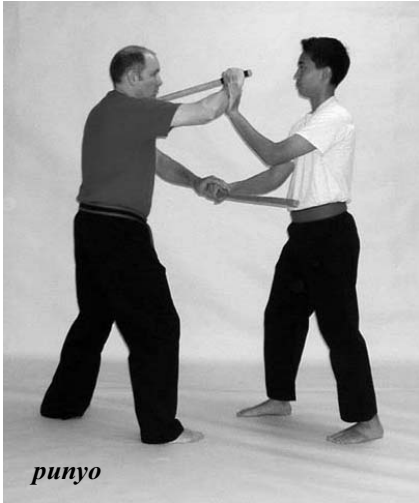


## Entering in with the punyo off of strike #1 continued

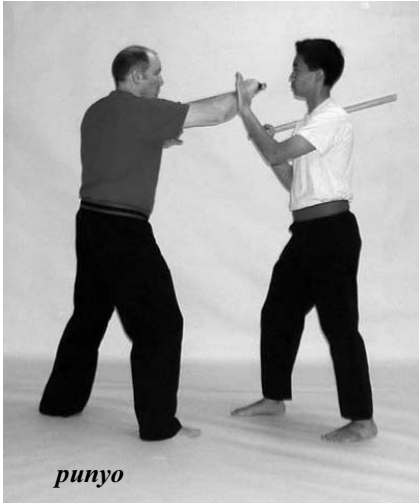


The above row of photos shows an entry in the single sinawali drill. Instead of recoiling off his cane when you block his #9 strike, you follow his cane and pass it and follow with the punyo.

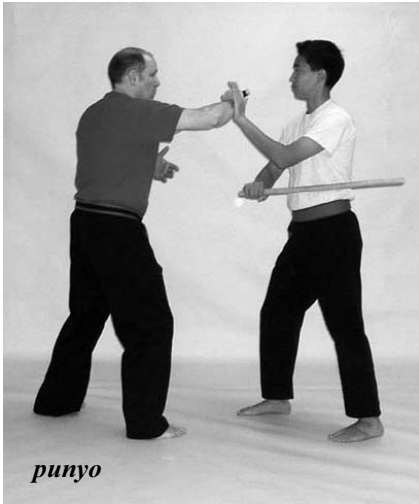
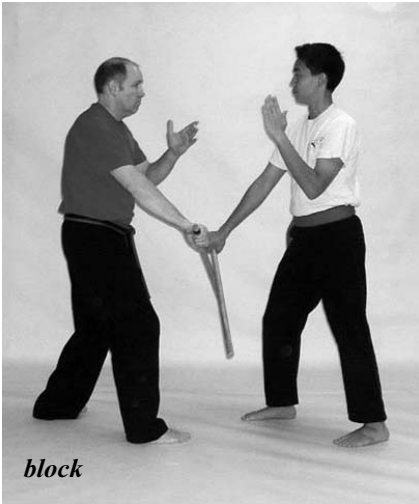
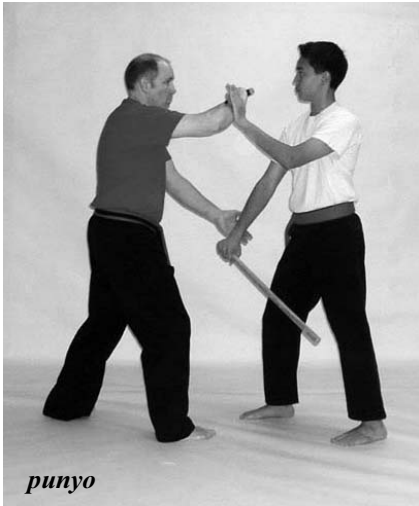
Examples of entering with the punyo coming off of strike #2



Examples of entering with the punyo coming off of strike #2 continued

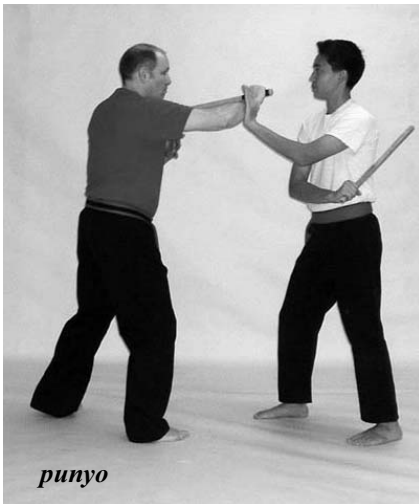
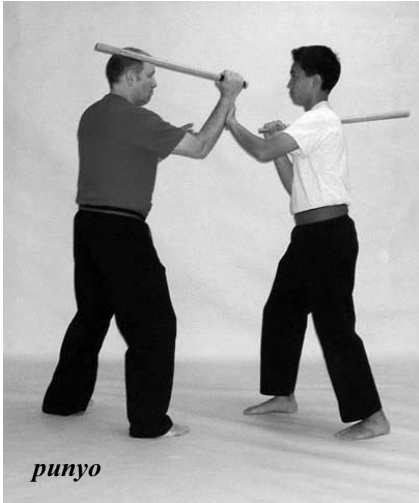
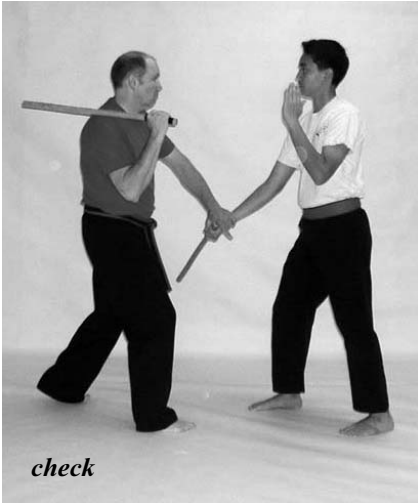
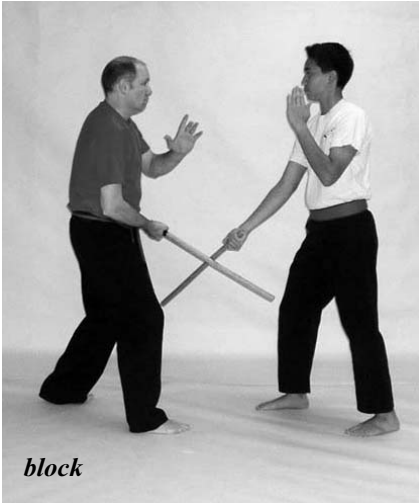


Examples of entering with the punyo coming off of a #8 strike

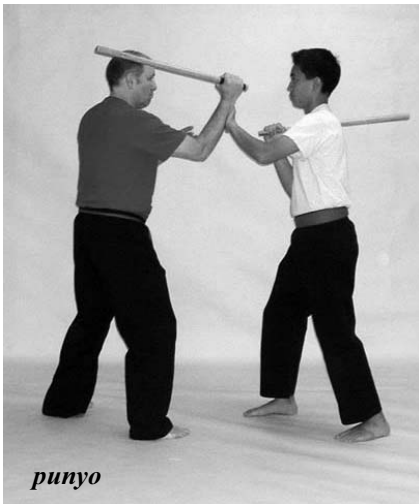
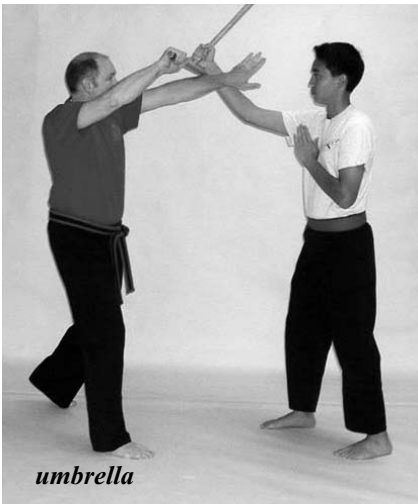




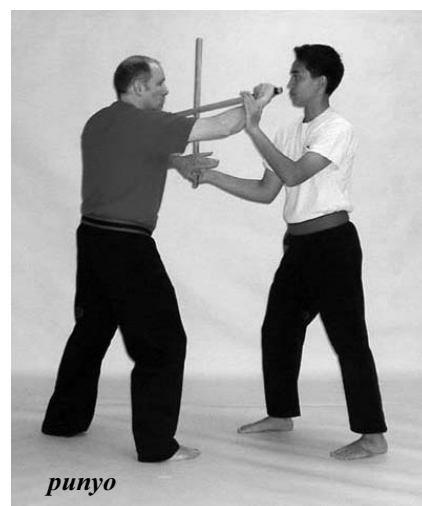
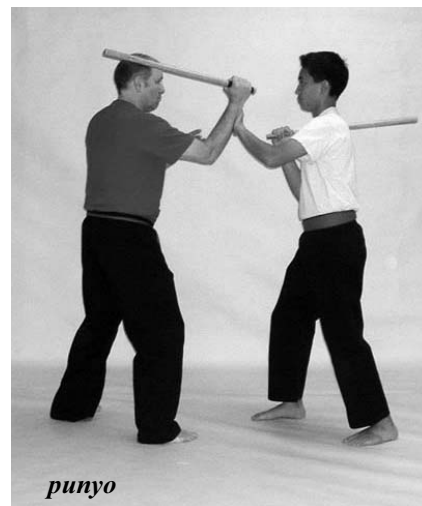
Examples of entering with the punyo coming off of a #9



Example of entering with the punyo coming off of a #12



## Examples of entering with the punyo coming off of the banda y banda



As you can tell, there are numerous ways you can go from your defense at medium range into a close range counter attack with the punyo. More often than not, Prof. Presas had us doing the tapi tapi set ups from doing the single sinawali pattern. This is how they are quite often taught. What he also taught was to go in off what I call “trading punyos” or “bicycling punyos.” This is where once you’ve entered in and fired off your first punyo, your partner checks that and fires one of his own and you go back and forth doing this until someone clears out and you go back into the single sinawali again. This gives the impression that tapi tapi is *only* done from that pattern. (note: this is fully illustrated in my book *Advanced Modern Arnis: A Road To Mastery*.)

That impression is false as it flies in the face of the two senior key skills of Modern Arnis - development of the flow and the ability to counter the counter. So, train at going into a tapi tapi configuration from all of the give and take drills to be well rounded.



**Tapi configurations off of a punyo entry.** It will not matter if these entries are done off of a single punyo return or if you are trading punyo strikes. The *when* of the entry doesn't change the entry. I find it easier to enter in on the first one. The tapi actions shown are pretty much the same ones already gone over in the single strikes. I find that it is easier to manipulate my partner into a tapi configuration if, on my entry set up, he ends up delivering a #1 or #12 punyo in return.

### Cross bar lock



*You are going to enter in on his #2 strike. You sweep stroke and fire your #2 punyo.*



*He retracts his cane, checks you and counters with a #12 punyo. You lean to your left and capture his cane.*



*You bait him with a #1 punyo. He grabs. You hook his cane with your punyo and cross bar lock him.*

## Cross bar trap



*You are going to enter in on his #2 strike. You sweep stroke and fire your #2 punyo.*



*He retracts his cane, checks you and counters with a #12 punyo. You lean to your left and capture his cane.*



*You bait him with a #1 punyo and he checks it. You trap his arm with his cane and counter strike.*

## Flag pole lock



*Having entered in on his #2 strike, he checked and countered with #12 punyo. You lean and capture his cane.*



*You bait him with a #2 punyo. He grabs. You raise his cane and hook it with your punyo.*



*Draw his cane in and down for the lock.*

## Reverse cross bar trap



*You've entered in on his #2 strike. He checked and returned a #12 punyo. You dodge and capture his cane.*



*You bait him with strike #7, which he grabs.*



*You maneuver his cane under the tip of your cane and press down for the lock.*

## Cross bar lock



*You've entered in on his #2 strike. He checked and returned a #12 punyo. You dodge and capture his cane.*



*You bait him with a #6 strike and he grabs it.*



*You drop his cane onto the back of his wrist and pin it down with the top of your cane for the lock.*

## Cross bar lock



*You've entered in on his #2 strike. He checked and returned a #12 punyo. You dodge and circle your arm...*



*...around to the outside of it for one trap. You bait him with #1 punyo, which he grabs.*



*You flip your cane over and into your other hand and pull down for the lock.*

## Two hand trap



*You've entered in on his #2 strike. He checked and returned a #12 punyo. You dodge and insert your arm...*



*...and circle over his for one trap. You bait him with a #1 punyo which he grabs.*



*You draw his arm to your waiting hand. Strip his grab for the two hand trap. This sets you up for your counter.*



## Cross bar lock



*You've entered in on his #2 strike. He checked and returned a #12 punyo. You dodge and capture his cane.*



*You bait him with a middle level punyo. He grabs. You hook your punyo over his cane.*



*Draw it down for the lock and then counter strike.*

## Cross bar trap



*You've entered in on his #2 strike. He checked and returned a #12 punyo. You dodge and capture his cane.*

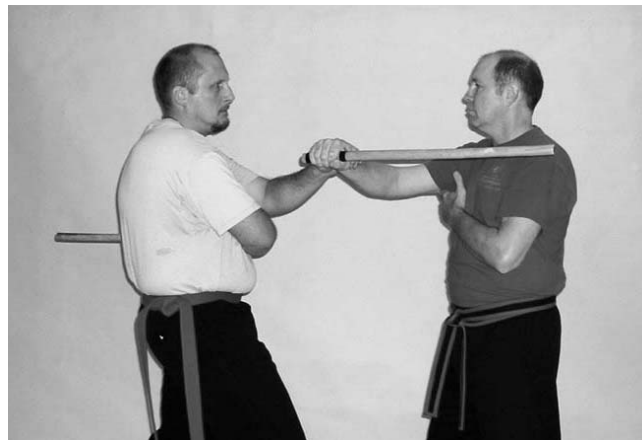


*You bait him with a middle level punyo and he checks it.*



*You drop his cane down in the crook of his elbow for the trap and then follow up with your counter strike.*

## Two arm bind



*You sweep stroke his #1 strike for your punyo entry. He checks and returns with a punyo of his own.*



*You sweep from underside and circle your arm around to the outside, redirecting his arm.*



*You bait him with your punyo and he checks it. You grab his deflecting hand with your open hand. This traps both hands and sets him up for a return punyo of your own.*

## Two arm bind



*You are in a punyo trade. You shift to your right and capture his cane as he hits at you with a #2 punyo.*



*You bait him with a rake to his face with your punyo. He grabs. You lift his cane to his wrist.*



*Roll your elbow over his forearm for the bind and follow up with a palm strike.*

## The “Hollywood”



*You are in a punyo trade. Raise your empty hand to meet his arm at a downward angle as he strikes at you.*



*You reach in and capture his cane and bait with a #6 strike. He grabs.*



*You push his cane down onto his wrist and thread your cane over it and under his wrist for the trap. Note: Prof. Presas would catch us with this now and again. My current teacher, Manong Ted Buot calls this “The Hollywood.”*

Now that you've seen the individual techniques, here is an example of how you would apply a cross bar lock from your initial bait while doing single sinawali.



Here is an example of how you would apply a two arm lock from his return punyo while doing single sinawali.





## After Word

As you can tell, there were many different types of locking techniques and tapi configurations taught by Prof. Presas. Although this book is, by no means, complete, it will give you a good idea at the many variations of applications contained in Modern Arnis. Prof. Presas would often say, *“This is the beauty of the art. There are so many things you can do.”* It is now up to you, the reader, to train and explore for yourself, the many applications of the Modern Arnis locking techniques to find what works for you and what doesn’t. This means finding applications that could come from other sources as well. Prof. Presas began training in his family art of the bolo, continued with balintawak escrima, studied both karate and judo, learned the Small Circle Ju Jitsu applications from Prof. Wally Jay as well as adapting Ryukyu Kempo pressure point applications from George Dillman. In short, he never stopped learning. As for myself, I can do no less.

The martial arts is a continuing journey. I’ve been enjoying mine immensely. I hope this book aids yours as well.

Yours,

Prof. Dan Anderson  
PO Box 1463  
Gresham, Oregon 97030  
[www.danandersonkarate.com](http://www.danandersonkarate.com)

## Martial Arts Books by Dan Anderson



### De-Fanging The Snake: A Guide To Modern Arnis Disarms

I recently purchased your Modern Arnis Disarms book, "Defanging the Snake". I have been impressed with your presentation of the material in a clear and concise manner. Finally, a martial arts book that delivers worthwhile material in a meaningful way. Thank you for taking the time and focusing your energy so that your teacher will live on for many generations yet to come in part due to your efforts. I have studied and taught Villabrille Kali and the Serrada Eskrima systems for more than twenty years and unfortunately neither system had much to offer in the way of disarms. That journey was left up to me to take on my own... Your teacher's books on Modern Arnis and now your book have contributed to my knowledge and on going research. Thank you.



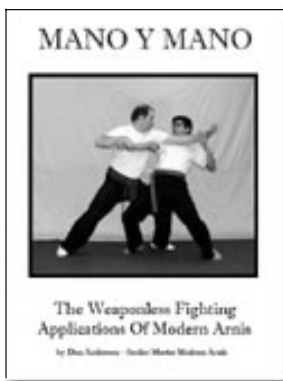
### Advanced Modern Arnis: A Road To Mastery

The long and short of it, it is clear to me that you are one of the select few who grasped the real genius of Professor's art, that ethereal flow.

- Brett Salafia

The pictures are clear and easy to follow. I have been to many of the camps, but nobody has a text that is this easy to follow. With all of the photos you can see a great amount of detail.

- Dugan Hoffmann



### Mano y Mano: Weaponless Fighting Applications Of Modern Arnis

Master Bram Frank - This book fills in the gaps of his other books on Modern Arnis and the martial arts! If you ever wondered how Modern Arnis or Filipino Arts translates into empty hand, well this is the book for you.

Datu Shishir Inocalla - There are not too many authors of Filipino Martial arts empty hand techniques. I am glad that a Master Instructor and a martial arts champion such as Master Dan Anderson has taken this step to write "Mano y Mano - The Weaponless Fighting Applications Modern Arnis".



### Fighting Tactics & Strategies

I received the book. Excellent. I find your explanations of techniques very readable and user-friendly. You provide enough detail so non-experts, such as myself, can really comprehend what you are explaining. Over my many years (although I think you have about 3-4 more years than me) I have seen instructors using some of these techniques, but I guess they were 'secret' because the exact 'how-to', step-by-step was not explained. I appreciate your sharing this knowledge.

Jim L.

I read your second book sparring book. It was awesome. Thanks for your help (directly or indirectly) on my sparring.

John Dickey

## Available on the CSSD SC Website

### The Gunting - An Instructor's View

In this 3 volume trilogy, Master At Arms Bram Frank gets up close with the Gunting. By close up shots and detailed explanation, he will show the instructor and the end user how to best use this unique tool. Using Andy Wires and Peter Roman as examples, Bram shows exactly why the Gunting is quickly becoming a favorite among the military, LEO's, correction officers and other organizations around the World. Each video is approx. 50 minutes in length.

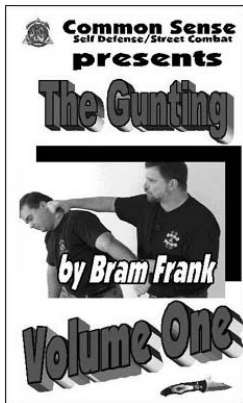
3 videos plus Spyderco Presents for a total of 4 videos \$99 plus shipping. Each DVD is approx. 50 minutes in length. 3 DVD's plus Spyderco Presents for a total of 4 videos for \$99 plus shipping.



### Gunting by Bram Frank

Bram Frank along with Spyderco have collaborated to create the GUNTING - The first knife to be designed for self defense. In this three videotape series you will learn the ins and out of the basics of what Sal Glessner - President of Spyderco call a watershed event for knives. Each video is approx. 50 minutes in length.

3 videos plus Spyderco Presents for a total of 4 videos \$99 plus shipping

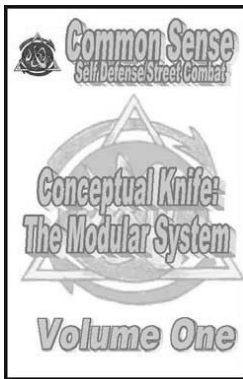


### Conceptual Knife: The Modular System.

In this 4 DVD program, Master At Arms Bram Frank introduces you to his revolutionary modular teaching system. This is a must for every serious student and teacher of the knife.

- DVD #1 contains flow drill, flow drill in reverse grip, six count, edge out and 12 count.
- DVD #2 has three count, reverse grip, backwards, mirror image and backwards - backwards.
- DVD #3 contains Highline drill, Hubud, basic disarms, stirring and 5-6-7.
- DVD #4 focuses on roof blocks, umbrella and slant blocks.

All 4 DVD's has bonus footage of interviews with Bram and his students. On the DVD version, you can click on the separate chapters to work on what you need to.



### Common Sense Self Defense/Street Combat presents The Conceptual Series

The conceptual series is a set of 5 tapes that Bram Frank did several years ago that cover the conceptual part of training. These are a great addition to your video collection.

**Tactical Knife Volume 1** (1 hour 10 minutes) & **Volume 2** (50 minutes) covers techniques of the tactical folding knife. These videos show flow drills, knife self defense techniques, and proper use of the folding knife.

**Conceptual Stick** (1 hour) Bram teaches you the basics of Arnis in this video. He covers the 12 basic striking points as well as disarms.

**Conceptual Knife** (1 hour) This video focuses in on the fixed blade knife. Bram really shows his knowledge in this training video.

**Conceptual Empty Hands** (45 minutes) Bram Frank teaches you his theory on empty hands. He goes over the techniques of "open" and "closed".

All 5 videos only \$99 plus shipping

